

UPTOWN

THE INDEPENDENT, UNOFFICIAL AND UNCENSORED MAGAZINE EXPLORING THE MUSICAL WORLD OF PRINCE

R U Willin' 2 Do The Work?

The Hit N Run 2001 Tour Report

Laughter Is All U Pay

The Story Behind "Around The World In A Day"

I'll Give U Diamonds And Pearls

Diamonds And Pearls Album Special

All The Ladies Call Me Electric Man

Women as Prince's Messengers

We Can Funk

An Interview with David Rivkin – Part 2

Make It Through The Storm

An Interview with Sue Ann Carwell

The Lost Is Found

Additional and Revised DAYS OF WILD Details – Part II

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#48

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Photo by Dieter Beier.

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Hello!

After a few quiet months in the Prince world, things have become quite hectic again, with a second leg of the *Hit N Run* tour, some TV appearances and interviews, and the news about a new album entitled *The Rainbow Children*. There has been a steady stream of new music since our previous issue: "The Work – Part 1" was made available from Napster, three CD-singles were sold on the *Hit N Run* tour, and the NPG Music Club continues to issue new songs and "NPG Audio Shows." The NPG Music Club has gone from strength to strength, bringing Prince "closer" to his most loyal fan base with the release of previously unavailable material and the preferential treatment of club members on the *Hit N Run* tour. Many props to Sam(nation), who is one of the driving forces behind the club.

This issue contains no less than seven articles. *R U Willin' 2 Do The Work?* is a detailed report on the *Hit N Run* 2001 tour. The tour was winding down as we went to press, which means that a track-by-track matrix will have to wait until the next issue (when all concerts have been examined in greater detail). Sue Ann Carwell is interviewed in a feature called *Make It Through The Storm*. She did some work with Prince in 1978. In fact, she can be considered one of his very first side projects; Prince wanted to name her Suzy Stone and write songs for her. Meanwhile, *We Can Funk* is part two of our interview with David Z. Rivkin. *All The Ladies Call Me Electric Man* looks at the ways in which Prince has constructed roles and identities for women he has worked with. *Laughter Is All U Pay* is the story behind "Around The World In A Day," as recounted by David Coleman (Lisa's brother), who wrote the song in 1984. The second instalment in our *The Lost Is Found* series provides information on various Prince projects, including his work with Jana Anderson, Sandra St. Victor, and Me'Shell NdegeOcello. The article *I'll Give U Diamonds And Pearls* celebrates the 10th year anniversary of *Diamonds And Pearls* with an in-depth look at the album.

Planned for the next issue is an article discussing all the songs that have been released during the last few months: "Supercute," "Gamillah," "Silicon," "Sex Me Baby, Sex Me Not," "Northside," "Habibi," "High," "The Daisy Chain," etc. Other articles in the works are a feature devoted to Prince's tour programs and a comprehensive *Lovesexy* tour report.

We are currently wrapping up work on the *TURN IT UP 2.0* book. Printing is planned for early-to-mid-June, which is a month later than previously planned. We had originally intended to release *TURN IT UP 2.0* ahead of this issue of UPTOWN, but we made the decision to release #48 before concluding work on the book. Needless to say, we are sorry for the slight delay. Still, we think the wait will be worth it. In the meantime, enjoy this issue.

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NEW SINGLES

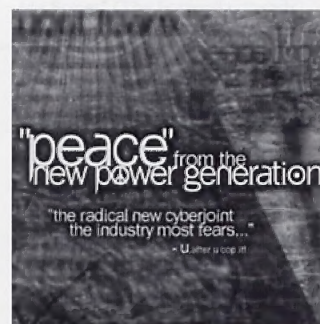
Three newly pressed CD singles were sold at the *Hit N Run* concerts in April/May.



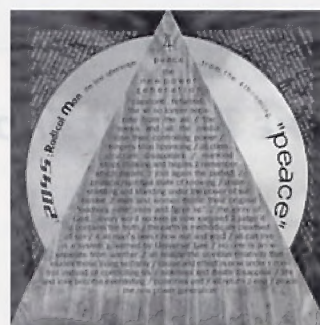
"Supercute" / "Underneath The Cream"



"The Daisy Chain" / "Gamillah"



"Peace" / "2045: Radical Man"



"U MAKE MY SUN SHINE" SINGLE

Wingspan Records, a small independent hip-hop label from Virginia, released "U Make My Sun Shine" to US retail and radio on 10 April. NPG Records first released the song to US radio on 13 February. However, Prince's own attempt to market the song resulted in a minimal amount of airplay. "We're excited about the opportunity to support Prince and

help get this song out," said Charles Fulp, co-founder of Wingspan. "Prince made a great song and people deserve to have the chance to enjoy it." Despite Wingspan's excellent track record of hits, including Chuck Smooth's 1999 hit "Who Let The Dogs Out?", Prince's song has yet to make an impact on the charts.

"THE WORK – PART 1" SINGLE

A new Prince song, "The Work – Part 1," was debuted on Napster on 6 April. Prince said in a statement, "What record companies don't really understand is Napster is just one illustration of the growing frustration over how much the record companies control what music people get to hear." The founder of Napster,

Shawn Fanning, was delighted, "Prince is a true visionary. I'm honoured he is working with Napster to promote his music." "The Work – Part 1" instantly became one of the most downloaded songs in Napster history. It is planned for inclusion on the forthcoming *The Rainbow Children*.

2001 CELEBRATION

A new "Celebration" event in Minneapolis is planned for 11 to 12 June. According to NPG Online LTD, the Excel Energy Center has been

booked for three dates in a row. Listening parties for *The Rainbow Children* are planned. No more details are available at this time.

NEW EP

DJ's Music Emporium announced on 5 May that they will be selling an eight-track CD containing: "The Daisy Chain" / "Supercute" / "Underneath The Cream" / "The Work - Part 1" / "2045: Radical Man" / "Northside" / "U Make My Sun

Shine" / "When Will We B Paid?" Contact the store if you are interested:

DJ's Music Emporium, 405 W. Lake St., Minneapolis, MN 55408, USA. Phone: (612) 824 0505, fax: (612) 824 4537

THE TONIGHT SHOW APPEARANCES

Prince appeared on *The Tonight Show*, US TV, on 3 and 4 May. The show is hosted by Jay Leno. On the first night, he played "The Work -

Part 1" and spoke briefly with Leno. He performed "The Ballad Of Dorothy Parker" / "Four" on the second night.

NPG MUSIC CLUB LAUNCH PARTIES

Four NPG Music Club launch parties were held in February and March. We reported on the New York party (14 February) in *UPTOWN* #47. Here follows a report on the parties at Paisley Park, in Miami, and in Chicago.

The second launch party was held at Paisley Park on 17 March. The doors opened at around 2:30 am. The entry fee was \$7.77 but people who paid \$8 could choose an NPG hat or shirt. The party took place in the Love 4 One Another room. The night began with a DJ spinning music. Then it was time for The Fonky Baldheads. They played a 30-minute set, which saw DVS guesting on a few numbers. After their set, Prince came onstage with John Blackwell, Larry Graham, and Morris Hayes. They proceeded to jam for 10 minutes before Prince broke into a Sly and The Family Stone number, probably "If You Want Me To Stay." The rest of the 45-minute set was very loose, consisting mostly of instru-

mental jams. Prince was in a playful mood. He danced from the keyboards to the front of the stage a few times, acting like he was conducting the band. At the end, Prince announced that the room next door was open and that they had computers set up for the fans to check out the NPG Music Club. They also showed *Hit N Run* footage but due to problems with the video, the DJ took over and started to play music. The party ended at around 5:00 am.

The next party took place on 20 March at the Opium Garden Night club in Miami. The doors opened at 11:15 pm, with a \$25 cover charge. Prince showed up at 1:00 am. About 15 minutes after Prince's arrival, Len Kravitz walked in and they both went to an upstairs booth. There were five computer set up at the club for everyone to check out the NPG Music Club. There was no performance.

The fourth NPG Music Club party was held on 30 March at the

RAVE SPECIAL EDITION

Rave In2 The Joy Fantastic, the special edition of 1999's *Rave Un2 The Joy Fantastic*, has been released (the first delivery was reported on 30 April). Two tracks have been left off the new version of the album, "Strange But True" and "Everyday Is A Winding Road," and one track, "Beautiful Strange," has been added. The album contains nine remixed and/or extended versions of previously released songs: "Rave In2 The Joy Fantastic"; "Undisputed (The Moneyappolis Mix)"; "The Greatest Romance Ever Sold"; "Hot Wit U (Nasty Girl Remix)"; "Tangerine"; "The Sun, The Moon And Stars"; "Man 'O' War (Remix)"; "Baby Knows"; "Prettyman."

Below is the full track listing with some comments on the songs.

- 1) "Rave In2 The Joy Fantastic": A remake, with re-recorded vocals and a techno-style beat.
- 2) "Undisputed (The Moneyappolis Mix)": Also a revamped version, with new vocals. The "NPG get rowdy" chant has been removed. A new rap by Prince has been added.
- 3) "The Greatest Romance Ever Sold": Combines the regular song with the "Adam And Eve Remix."
- 4) "Hot Wit U (Nasty Girl Remix)": Same as on *The Remix Experience*.
- 5) "Tangerine": Identical for the duration of the *Rave Un2 The Joy Fantastic* version, then extended by circa 40 seconds of music.
- 6) "So Far, So Pleased": Identical to the original version.
- 7) "The Sun, The Moon And Stars": Identical to the

original version but extended with three seconds of ocean sounds tagged on at the end.

- 8) "Man 'O' War (Remix)": Same as on *The Remix Experience*.
 - 9) "Baby Knows": Identical to the original version until the second chorus, when one of the Blackshire brothers is added to the mix. He also shouts over the guitar solos.
 - 10) "Eye Love U, But Eye Don't Trust U Anymore": Identical to the original version.
 - 11) "Beautiful Strange": Slightly different from the *Beautiful Strange* home video release.
 - 12) "Silly Game": Identical to the original version.
 - 13) "Whatever U Do, Wherever U Go": Identical to the original version.
 - 14) "Prettyman": Identical for the duration of the previous album version. After the laugh that ends the song on *Rave Un2 The Joy Fantastic*, the groove comes back and Maceo Parker solos for another 1:10 minutes. The track fades out and ends with the sound of a disgruntled fan smashing the CD.
- The packaging of the album is slightly different from the original version. It is in a regular jewel case with the same photos on the front and back. However, there is a new booklet of photos and lyrics that opens like a regular book (not the one-sheet poster included in the original album). There are some new photos. The CD itself has *Rave In2 The Joy Fantastic* written on it as opposed to the purple guitar silhouette of the original disc.



NPG Music Club RELEASES

West club in Chicago. The night ended with a DJ spinning records. There were computers set up for you to view the NPG Music Club website. The festivities didn't really begin until The Fonky Baldheads took the stage for a 30-minute set. They were followed by Millenia. Prince mixed the sound during their set. Prince took the stage around midnight, playing an abbreviated version of the subsequent *Hit N Run* set, including the new additions "The Work – Part 1," "U Make My Sun," and a cover of Donny Hathaway's "Someday We'll All Be Here." Prince invited a few members of the audience onto the stage during "Housequake," including a Prince look-alike, who caused Prince to pretend that he was in shock before giving the guy a high-five. The concert closed with "Purple Rain." Prince and some of the band members hung out at the Excalibur Club after the show, remaining there until around 3:30 am.

Two further NPG Music Club installments have been made available since our last issue.

The premium membership material for the month of March (made available on 22 March) was the following:

Studio tracks:

"Mad," "Funky Design," "Splash," "Peace".

Live tracks:

"We March," "Vicki Waiting," "The Return Of The Bump Squad" (live at Paisley Park 1995).

Videos:

"The Daisy Chain," "Controversy" and "Mutiny" (live in San José, 8 December 2000).

"NPG Ahdio Show #2":

51-minute show that includes one previously unavailable studio recording by Prince, "Silicon" (this is the official title despite speculation that it might be called "Slaughterhouse" or "Rope Of Silicon"). Also included are three live tracks from a 1995 Pais-

ley Park show: "We March," "Vicki Waiting," and "Letitgo." There is music by Larry Graham, Derek Hughes, and The Fonky Baldheads, as well as Prince tracks such as "Soul Sanctuary" and "Circle Of Amour." Also featured is an interview with Prince's engineer Femi Jiya.

The April release (made available on 21 April) included the following for premium members:

Studio tracks:

"The Work – Part 1," "Northside," "The Daisy Chain," and "Habibi."

"NPG Ahdio Show #3":

Features the previously unavailable Prince tracks "Sex Me Baby, Sex Me Not" and "Northside." Other notable Prince tracks include an instrumental version of "Superfunkalifragisexy" and a live take on "America" from 1986. There is also music by Larry Graham, Millenia, Rhonda Smith, and The Time.

The May edition (15 May) included

the following for premium members:

Studio tracks:

"Props N' Pounds" (Prince), "Sex In My Bones" (The Fonky Baldheads), and "Hit U In The Socket" (Rosie Gaines).

Videos:

"The Work – Part 1" (*The Tonight Show*, 3 May 2001), "Get Wild" (*The White Room*, 8 April 1995), "The Ballad Of Dorothy Parker" (*The Tonight Show*, 4 May 2001), and "I Could Never Take The Place Of Your Man" (*Hit N Run* tour 2000/2001).

"NPG Ahdio Show #4":

Features primarily live performances, including several *Parade* tour tracks ("Christopher Tracy's Parade," "New Position," "I Wonder U," "Raspberry Beret," "Delirious," "Controversy") and many songs from later tours ("Strange Relationship," "Get Wild," "Damn U," "The Max," "Johnny," "Deuce And A Quarter"/"Johnny").

THE RAINBOW CHILDREN

Prince completed a new album entitled *The Rainbow Children* in March 2001. At the time of writing, it is not known how and when the album will be released. A few months ago, people in Prince's organisation were talking about a possible Warner Bros. deal for the album but nothing has been confirmed.

We have previously reported on a planned greatest hits set, tentative-

ly titled *Celebration* or *Prince's Celebration*, which was said to be due for release on Warner Bros. this spring. Reportedly, Prince was very enthusiastic about the project, which would have involved a world tour in support of the album. The latest information is that Prince changed his mind and never signed the deal. No more details are available at the moment.

MORRIS HAYES AND KIP BLACKSHIRE INTERVIEW

An interview with two of Prince's band members, Morris Hayes and Kip Blackshire, appeared in *Arkansas Times* on 20 April. Both hail from Jefferson County, Arkansas.

FORTHCOMING TV APPEARANCES

Prince will appear on NBC's *Today Show* on 22 June.

He is also slated to perform on

CBS's *The Early Show* in their *Summer Concert* series (no date has been announced).

INTERVIEWS

A free glossy New York magazine called *Gotham* recently carried an interview with Prince (date of the issue not currently known). Prince was the cover interview in the June issue of *Yahoo! Internet Life*.

JAZZ FESTIVAL

Prince will perform on 6 July at Place des Arts, Montreal, during the Montreal International Jazz Festival.

Other notables who will play

during the 10-day event include George Thorogood and The Destroyers, Joao Gilberto, and Wynton Marsalis.

SIGHTING

Prince returned to Minneapolis after the Oakland and San Francisco concerts on the *Hit N Run* tour. He was seen at Bunker's on 30 April.



Photo from Oakland Arena by Jeff Campbell

THE HIT N RUN 2001 TOUR REPORT

Prince hit the road again in mid-April 2001 with a second instalment of the *Hit N Run* tour. The latest series of shows lasted three weeks, taking in 13 regular concerts and two aftershows, as well as one "beforeshow," when Prince replaced the opening acts Millenia and The Fonky Baldheads with a jam-filled set of his own. This article provides detailed information about the tour and all the concerts.

The band

The NPG line-up was the same as on the *Hit N Run* 2000 tour: Rhonda Smith (bass), Morris Hayes and Kip Blackshire (keyboards), John Blackwell (drums), Najee (saxophone, flute), and Geneva (dancing, backing vocals). Mike Scott of The Fonky Baldheads joined to play rhythm guitar during many of the shows.

The opening acts

Millenia and The Fonky Baldheads were the opening acts on the tour. Millenia are a group of four girls. Performing choreographed dance routines, they sang four songs to backing tapes in a short 20-minute set. Many made comparisons to Destiny's Child. While clearly excellent singers, the general impression was that they didn't have enough stage presence and first-rate material.

The Fonky Baldheads includes former NPG members Kirk Johnson and Mike Scott. They performed with rapper DVS, who has been likened to Eminem. Prince would usually guest onstage during one number. Their 40-minute set of hard-hitting funk was very well received. They played versions of Prince's "I'm Yours" (from *For You*) and "Anotherloverholenyohead" (*Parade*). The focus was on the funk but they mixed it with a great deal of rock.

The show and set list

The 2001 *Hit N Run* show was almost identical to the 2000 edition although the concerts were shorter, normally lasting between 90 and 120 minutes (as opposed to 120-135 minutes on the 2000 tour).

The set list was slightly modified with the introduction of "The Work - Part 1," which was played at every show. "U Make My Sun Shine" was another addition although it was not always played. "The Greatest Romance Ever Sold" and a cover of Donny Hathaway's "Someday We'll All Be Free" (from *Extension Of A Man*, 1973) were played a few times. "The Ride" and "Johnny" made rare one-off appearances in the set list. Several shows closed with "Purple Rain," but from time to time, Prince also added "U Got The Look," "Kiss," and "Gett Off." "Come On" was also played as an encore a few times.

A fairly typical set list was the following: tape intro (same as on the 2000 tour) / "Uptown" / "Controversy" / "Mutiny" / "The Work - Part 1" / "Cream" / "Little Red Corvette" / "I Wanna Be Your Lover" / "Sexy Dancer" / "Housequake" / "The Ballad Of Dorothy Parker" / "Four" - "Talkin' Loud And Sayin' Nothing" (instrumental version) / "U Make My Sun Shine" / "I Could Never Take The Place Of Your Man" - "Summertime" / "Do Me, Baby" / "Scandalous" / "Diamonds And Pearls" / "The Beautiful Ones" / "Nothing Compares 2 U" / "Let's Go Crazy" / "Take Me With U" / "Raspberry Beret" / "Darling Nikki" / "When Doves Cry" / "Computer Blue" (instrumental version) / "The One" intro / "I Would Die 4 U" / "Baby, I'm A Star" / "God" (instrumental version) / "Purple Rain."

The dates

The following *Hit N Run* 2001 shows were played:

- 14 April: Civic Center, Atlanta, GA
- 15 April: Civic Center, Atlanta, GA
- 17 April: The NorVa, Norfolk, VA
- 18 April: Lyric Opera House, Baltimore, MD
- 19 April: First Union Arena at Casey Plaza, Wilkes-Barre, PA
- 21 April: Altell Arena, North Little Rock, AR
- 22 April: Municipal Auditorium, Kansas City, MO
- 24 April: University of Denver Magness Arena, Denver, CO
- 25 April: West Valley City E-Center, Salt Lake City, UT
- 27 April: Cox Arena, San Diego, CA
- 28 April: Arena, Oakland, CA
- 5 May: Palladium, Hollywood, CA
- 6 May: Memorial Auditorium, Sacramento, CA

Two aftershow performances were played:

- 26 April (am): Brick's, Salt Lake City, UT
- 29 April (am): The Fillmore, San Francisco, CA



The concerts

14 APRIL: CIVIC CENTER, ATLANTA

Introduced by a DJ from the Kiss 104 radio station, Millenia took the stage at the 5,500-seat Civic Center in Atlanta at 9:20 pm. Between their songs, people were yelling for them to get off the stage. The Fonky Baldheads played for 40 minutes to a far better response.

Prince's set began at 10:45 pm. Prince gave many props to Atlanta during the show, pointing out that T-Boz (TLC), Dallas Austin, and Chuck D. were in the house. He tried to get T-Boz onstage during "Sexy Dancer" but she refused. The set included Donny Hathaway's "Someday We'll All Be Free." The sound appeared to bother Prince throughout the night, as he continuously motioned for certain instruments to be turned up or down. He even joked to Dallas Austin to go to the soundboard to help out. At another point, he joked with T-Boz, saying that he "may not sell as many albums" but he takes home more of his paycheck. The show ended at 1:50 pm. Prince attended the Club NV after the concert.

15 APRIL: CIVIC CENTER, ATLANTA

Instead of the opening acts, the second Atlanta show began at 9:00 pm with a surprising 80-minute "beforeshow" jam by Prince. He was backed by The NPG minus Najee but with Mike Scott and Larry Graham guesting on several songs. They opened with a full version of "Paisley Park." People knew they were in for something special when Prince told the crowd, "Call the babysitter, tell 'em you ain't comin' home! If you gotta use the bathroom, better go now 'cause we gonna be here a while." Prince then introduced Graham and went into a 15-minute jam on "The Daisy Chain" with parts from "Hair" thrown in. They also played "Everyday People," "Forever In My Life," "Alphabet St.," "The Jam," and one of The Fonky Baldheads' numbers.

Following a 20-minute break, Prince returned for a regular *Hit N Run* set. He played the usual set list up until "Nothing Compares 2 U." "The Greatest Romance Ever Sold" was also added. The house lights came on after "Nothing Compares 2 U" and it seemed like the night was over, but about half of the audience stayed and were treated to "U Got The Look" and a final encore of "Kiss," during which many fans were brought up onstage to dance. The show ended at 12:15 pm.

Fans who attended both Atlanta shows felt the second was superior due to the great opening jam and a higher energy level during the *Hit N Run* set. Prince partied at a club called Karma after the show. Only 40 people or so were let in. Prince seemed to be having a great time, dancing and making requests at the DJ booth from time to time.

17 APRIL: THE NORVA, NORFOLK

The third concert of the tour was held at the 1,500-seat NorVa theatre in Norfolk. NPGMC members were allowed in before everyone else. Prior to the concert, a person working at the venue was walking around asking for club members. They were told to go to the front of the line. After being given early-entry passes, they were let in to go right to the front of the stage. NPGMC members in other cities on the tour were also able to in before everyone else to get the best seats.

The show opened at around 9:30 pm with The Fonky Baldheads' set. Millenia performed next. Millenia had barely cleared the stage when Prince walked onto the stage at 10:30 pm, launching his set unexpectedly with "Purple Rain." He then played the normal set from "Uptown" to "The Ballad Of Dorothy Parker" (going into "Four"). He skipped the entire middle section of the set and went straight to an encore section consisting of "U Got The Look," "Come On," "Gett Off," and "Kiss." The aftershow party was held at Club Picasso's. Prince arrived shortly after 2:00 am and stayed at the club for an hour.

18 APRIL: LYRIC OPERA HOUSE, BALTIMORE

Millenia opened the Baltimore show at 8:30 pm. Much like previously, the audience wasn't overwhelmed. In fact, the loudest ovation came when they said they were leaving, only to stay and do one more song. The Fonky Baldheads received a much better reception despite the fact that the vocals were buried so deep in the mix that they were hard to hear.

Prince began his set shortly before 10:00 pm. The set list was the normal but didn't include "U Make My Sun Shine." Prince was less energized than in Norfolk, seemingly focusing more on his vocal deliveries than leaping around the stage. Prince kept making funny faces at one audience member who was jumping around like nuts throughout the show. Prince left the stage after "Nothing Compares 2 U," but he returned for an encore of "Come On" and "Purple Rain," which capped the show. It ended at 11:30 pm. An afterparty took place at the Washington DC club 2K9.

19 APRIL: FIRST UNION ARENA AT CASEY PLAZA, WILKES-BARRE

The Fonky Baldheads opened the show in Wilkes-Barre (in the northeastern part of Pennsylvania) at 9:00 pm. Many felt the sound was too loud, making it difficult to hear the words. Millenia didn't perform at all.

Prince took the stage at 9:45 pm. His set was a little shorter than usual, lasting around 90 minutes. "U Make My Sun Shine" was omitted and the show closed after "Purple Rain." There were rumours that Prince had hurt his leg in Norfolk, which may have been the reason why the Baltimore and Wilkes-Barres concerts were on the shorter side. Throughout the show, Prince referred to the crowd/city as Scranton (a nearby city), which made some people believe that Prince didn't know that he was in Wilkes-Barres. An afterparty was held at Club Amnesia in Kingston. Prince made a brief two-minute appearance.

21 APRIL: ALTELL ARENA, LITTLE ROCK

Millenia opened the Little Rock show shortly after 8:00 pm. The Altell Arena wasn't completely sold-out, but the crowd size was estimated to 6,000-7,000 people. The Fonky Baldheads followed at 8:30 pm.

Prince came onstage at around 9:15 pm. He told the crowd that he was in a good mood and the concert was a vast improvement on the preceding Wilkes-Barre and Baltimore dates. It was a special occasion for Morris Hayes and Kip Blackshire, who are both natives of Arkansas. Their families were in attendance. "We're gonna rock a little in Little Rock," Prince said as an introduction to "I Could Never Take The Place Of Your Man." He dedicated "Purple Rain" to someone named "Gloria," adding, "She knows who she is." Three encore numbers were played, including "U Got The Look." The show ended shortly after 11:00 pm. There was no afterparty announced.

22 APRIL: MUNICIPAL AUDITORIUM, KANSAS CITY

The 8,300-capacity Municipal Auditorium was sold out. Millenia and The Fonky Baldheads played before Prince took the stage at 9:25 pm. The set was the normal, with "U Make My Sun Shine" back in the set list. Prince was in a good mood and kept thanking Kansas City for bringing out such a large crowd at short notice. Following "Purple Rain," Prince returned for "U Got The Look" and "Kiss," before finishing off with a lengthy "Gett Off," for which 15-20 audience members were brought onstage. Prince got into the middle of the crowd onstage, putting down his guitar on the floor. He knelt down while keeping his foot on a guitar pedal, making the sound increase and decrease in response to his movements. Lasting around two hours, the concert closed at 11:35 pm.

A club called The Monaco housed the afterparty. The entrance fee was \$20 but it was free for NPGMC members (with ticket). There were only about 200 people in the club. Mike Scott, DVS, and John



Blackwell arrived at 1:35 am. Prince followed 10 minutes later. He stayed on a stage next to the DJ booth. He left after 15 minutes.

24 APRIL:

UNIVERSITY OF DENVER MAGNESS ARENA, DENVER

Millenia opened the show at the Magness Arena, which was sold-out. They were followed by The Fonky Baldheads. This time, Prince did not guest during their set. Prince's own set began at 9:35 pm. In the middle of "Mutiny," Prince introduced saxophone player Maceo Parker. He remained on stage to play on several songs. A touching moment occurred when Prince tenderly carried a seven-year-old girl back to her parents' arms after she had been dancing onstage during "Housequake." The show was over at 11:25 pm after "Purple Rain."

The afterparty was held at The Church, where Prince had played an aftershow gig on the *Jam Of The Year* tour (6 October (am) 1997). The cover charge was \$20 for "normal" customers and free for NPGMC members. Prince arrived with NPG members at about 12:50 am. Shortly before 1:00 am, they began playing a video from the Denver concert (from the start until "Little Red Corvette"). Prince also visited the DJ booth as they played two new Prince songs. The party ended at 1:55 am.

25 APRIL:

WEST VALLEY CITY E-CENTER, SALT LAKE CITY

Following the sets by Millenia and The Fonky Baldheads, Prince took the stage at the West Valley City E-Center, where he had also played on the *Jam Of The Year* tour (4 October 1997). The venue was nearly sold out. Maceo Parker joined Prince and The NPG for the night. Prince was clearly pleased with the Salt Lake City audience, remarking, "Salt Lake, you love me" a few times. He also covered his ears and said, "Salt Lake, you're too loud!" The final encores of the concert were "U Got The Look" and "Kiss."

26 APRIL (AM): BRICK'S, SALT LAKE CITY

The afterparty was held at Brick's, a club in Salt Lake City. There were only about 150 people in attendance. The stage was set up with equipment so fans knew that there might be a performance in store. At about 1:15 am, The Fonky Baldheads took the stage and played a five-song set. They were followed by Millenia, who played one song before introducing Prince.

Strapping on his bass guitar, Prince kicked off a spontaneous jam-filled 45-minute set. In fact, Prince played the bass exclusively until the last song of the concert. Maceo Parker guested to play saxophone. Prince was obviously enjoying the vibe of playing with Parker at his disposal, judging by his smile and repeated commands of "C'mon Maceo" or "Maceo, if you want some of this, we in C." Prince asked several people in the club their names, making little jokes about each one. "I ain't touching that one," he said as one guy announced that his name was Cummings. "What time is?", Prince asked around 2:00 am. He was met with a roar for more music, to which he replied, "You know how we do. We can jam all night, how about you?" The concert ended at 2:30 am.

27 APRIL: COX ARENA, SAN DIEGO

The Cox Arena in San Diego was sold-out. As usual, Millenia and The Fonky Baldheads opened the proceedings. Prince's show was fairly normal. He made several comments; he mentioned two recent school shootings in California and said that fathers need to be in the home. The main set closed with "Purple Rain," but Prince returned for an encore of "Kiss" and "Gett Off." The afterparty was held at a nightclub called Canz in Mission Beach. Prince made a brief appearance and shook some

28 APRIL: ARENA, OAKLAND

Members of the NPG Music Club were invited to the last hour of the soundcheck at the Oakland Arena. They were let in at around 6:00 pm, entering through the backstage area. Prince jokingly asked the fans to see their tickets and asked the ushers to have the club members sit in their ticketed seats. There were about 200-300 fans present. Prince was in a very playful mood. He asked the crowd if they had picked up a margarita backstage. The portion of the soundcheck that the fans were able to see began with "When You Were Mine," followed by the Santana medley and "Oye Como Va." Prince then asked the crowd if they wanted to hear Rosie Gaines sing; she was sitting in the back of the venue. She joined Prince and The NPG for a few songs: "Natural Woman," "Car Wash," an unrecognised Aretha Franklin cover, and "Ain't No Way." She sang "Ain't No Way" to the music of "U Make My Sun Shine." Next was an instrumental jam with Kip Blackshire on vocals. After this, DVS came out with cuts all over his face, looking like he had had a bad shaving accident. He asked the crowd for band-aids as they launched into "The Daisy Chain." Prince told the band, "Joy," which was the cue to begin "Joy In Repetition." He had to look up the lyrics in his lyric book. They played the entire song. After that, Prince played a rousing guitar solo and went into a fast, rocking version of "Purple Rain," which sounded very different from the normal slow version; many people didn't even recognize the song.

Following the soundcheck, Prince sat on the edge of the stage for a 15-minute question-and-answer session with the assembled NPGMC members. "Yell out the question, we aren't in school," Prince told them. He was very cordial and answered at least 50 questions from the fans.

The Oakland Arena concert began at 9:00 pm with Millenia, followed by The Fonky Baldheads. Prince took the stage shortly after 10:00 pm. The set lasted two hours, ending with "Purple Rain." It included "Someday We'll All Be Free" and "U Make My Sun Shine." Prince was in a good mood and gave a little speech about Larry Graham asking him if he ever did a concert without cussing. He also mentioned Rosie Gaines, Sheila E, Lawrence Fishburne, and Jada Pickett Smith being in the audience. He said that Fishburne had asked for free tickets to which he responded, "I will only give you free tickets if you give me the plots to *The Matrix 2* and 3..."

29 APRIL (AM): THE FILLMORE, SAN FRANCISCO

The aftershow at the 1,200-capacity Fillmore began at 3:15 pm with the NPG members filing out onto the stage without Prince. They kicked off "The Daisy Chain" with Larry Graham joining them. Prince sang the first two verses from an upstairs sound booth. DVS came out to rap a part. He left after his part, never to be seen again during the show. Then Sheila E. came onstage to wild applause. She took her position behind her percussion kit at the front of the stage. Meanwhile, Prince began creeping onto the stage with his guitar. He walked up to the microphone and sang a couple of verses. Next, Prince introduced Rosie Gaines. She took over the lead vocals for a mini-set comprised of "Natural Woman," "Car Wash," and "Ain't No Way." "Car Wash" turned into a 10-minute jam, with solos by some of the NPG members and Sheila (playing tambourine). Millenia sang backing vocals for most of Rosie's set.

The concert continued with "Joy In Repetition." "Just the girls, please," Prince said as the crowd sang along to the "love me" part of the lyrics. Prince capped the song with a long guitar solo. He followed it up with another crowd favourite, "Paisley Park." The audience sang

ning of a verse and he put the microphone into the audience, but the crowd was also uncertain about the words. When he brought the song to a close, he yelled "learn my music" into the microphone in reference to most of the audience forgetting what verse they were supposed to sing. However, his remark was in good humour because he was more upset with himself for missing the words than with the audience.

Sheila's percussion work was spotlighted during the Santana medley and "Oyo Como Va." She did some of the tricks she is known for, flipping her sticks and hitting them against the drums while placing her heel on top of one of them at various times. She was hitting everything: cowbells, high hat, rim shots, snare, with feet, hands, and sticks. Meanwhile, Prince went into an extended Santana-inspired guitar solo. Then it was turn for Jol Blackwell to do a drum solo. Sheila decided to take over when his drum solo came to an end, taking John by the shirt and yanking him to the ground right off of his stool. She proceeded to play a solo not unlike her *Lovesexy* show solo. Then Prince playfully tagged at Sheila to get her off the drums and he sat down and executed a very short solo. At the end of it, he held the sticks in the air and tried to humorously imitate Blackwell's windmill technique. They continued with "Come On" after which they left the stage.

Prince and the band returned after a few minutes. Prince and Larry Graham performed a bass "duel," playing off of each other. Prince stopped for a while, instructing the crowd to do a chant, "Whooooa... wo-a." He went back to playing bass, cuing in the crowd to sing the part. There were a couple of measures of silence between each chant, so a girl in the audience came up with another chant to fill the gap. She sang, "Ow! Ow-a, ow-a," and the rest of the crowd joined her, "Whooooa... wo-a, cow-a, ow-a." Prince stopped the band while motioning for the audience to continue. He held out his microphone, as if to record them, while looking at Larry and smiling. Then he brought the concert to a close with extended take on "Alphabet St." The concert ended around 5:00 am.

5 MAY: PALLADIUM, HOLLYWOOD, CA

Prince went back to Minneapolis after the Fillmore show, only to return to California a few days later for two performances on *The Tonight Show*, 3 and 4 May (see news section for details), and two conclusive *Hi Run* shows. Millenia and The Fonky Baldheads did appear during the last two shows.

The Palladium concert was Prince's first performance in the Los Angeles region since a *Jam Of The Year* show at the Hollywood Bowl on 11 October 1997. Celebrities spotted in the audience included Mayte and her new boyfriend, Jermaine Dupree, Magic Johnson, Wesley Snipes, and Beyonce from Destiny's Child. The concert started half an hour late, at 10:30 pm. The show was quite long but didn't contain anything out of the ordinary. "Someday We'll All Be Free" was included and the core consisted of "Come On," "U Got The Look," "Kiss" and "Gett Off."

6 MAY: MEMORIAL AUDITORIUM, SACRAMENTO, CA

The final show was held at the 4,000-capacity Memorial Auditorium in Sacramento. The concert had sold out in an hour. Prince arrived onstage at 8:15 pm. His show was longer than usual as he added "The Ride" and "Johnny." He also played the "Houstyle" version of "Come Off" early in the show instead of as part of the "normal" version of "Gett Off" as an encore. There were several sound problems throughout, with Prince gesturing to his microphone being turned up a few times. The set closed with "Purple Rain." Prince briefly attended

I'LL GIVE U DIAMONDS AND PEARLS

Released 10 years ago, *Diamonds And Pearls* marked a significant departure for Prince in a number of ways. Although most of the songs were written by Prince, the album was to a large extent a band recording, with particularly prominent contributions by rapper Tony Mosley and vocalist and keyboard player Rosie Gaines. More accessible than many of the preceding albums, *Diamonds And Pearls* was seen both as a bid to be accepted into the pop mainstream and an effort to win back Prince's black audience. This article traces the evolution of the album and examines its contents. ►

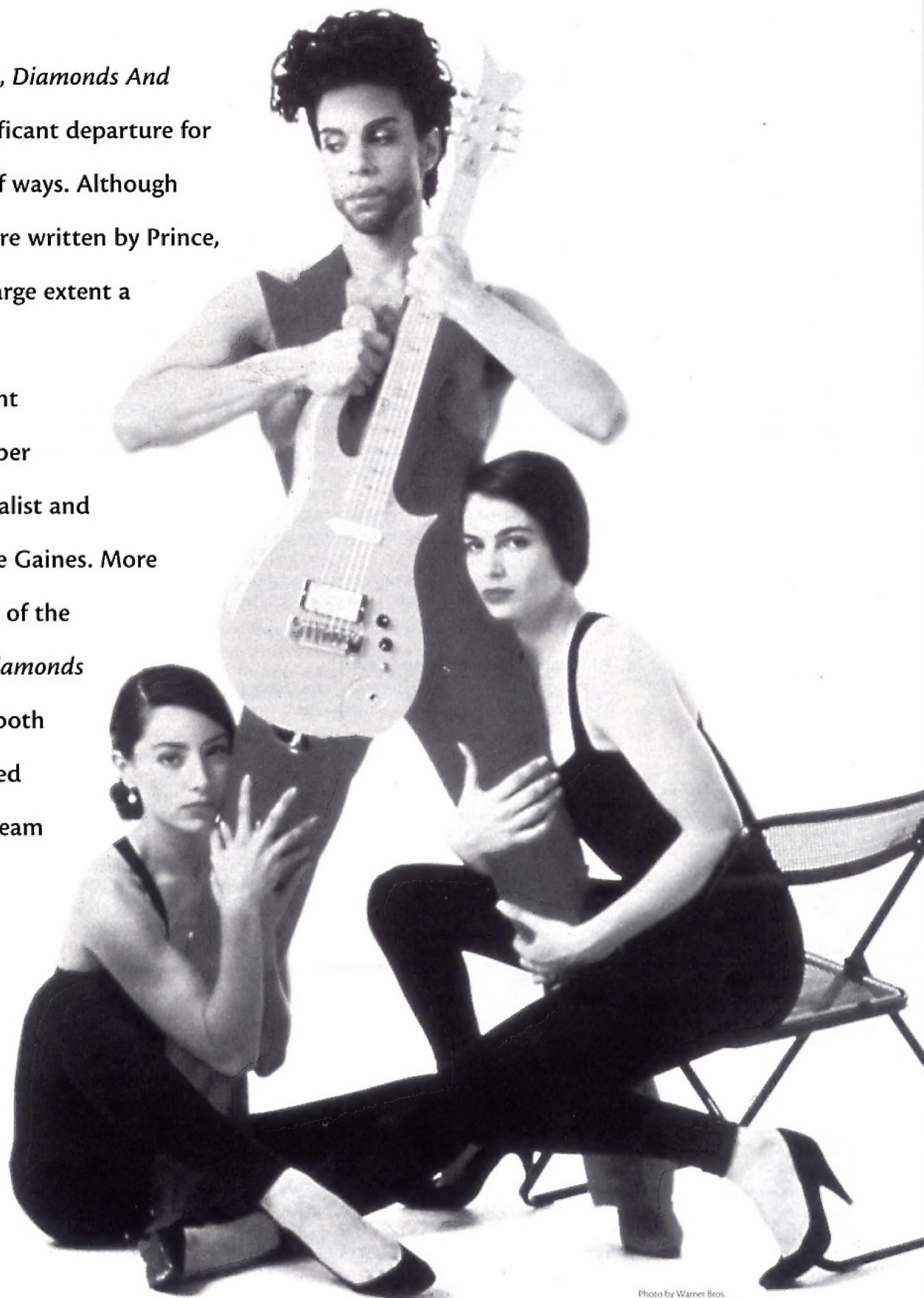
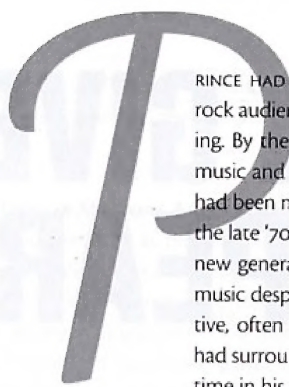


Photo by Warner Bros.



PRINCE HAD SPENT THE LATTER HALF OF THE '80s courting the pop/rock audience and, as a result, he had lost much of his black following. By the early '90s, hip-hop had become a major force in R&B music and popular music in general. Just as many rock "dinosaurs" had been made irrelevant by the punk and new wave revolution of the late '70s, Prince was in danger of becoming marginalised by the new generation of hip-hop artists. They made urgent, compelling music despite rudimentary musical skills. Their lyrics were provocative, often violent and misogynist, making the controversies that had surrounded Prince appear somewhat tame. Indeed, for the first time in his career, Prince was seen as somewhat old-fashioned.

The mainstream success of rappers such as MC Hammer, Vanilla Ice, and Tone Loc demonstrated hip-hop's commercial viability. At the same time, hardcore rappers like Public Enemy, NWA, Boogie Down Productions, and Ice Cube showed that rap could be used as a powerful medium for addressing social concerns. Although the black middle class had increased in numbers, black youths generally faced greater hardships than their white counterparts. They lived in single-parent families to a much larger extent than white children and the unemployment rates were much higher amongst black youths. Many joined gangs to gain an identity and support in an unstable environment. Chronicling the violence and bleak conditions they faced, the gangsta rappers' attitude and messages reflected the frustration of many inner-city black youths.

In response to the changing times, Prince formed The NPG, the blackest band of his career, and began to make rap a prominent feature of his work. Nearly half of the tracks on *Diamonds And Pearls* showcase rapping by Tony Mosley, praised by Prince in the sleeve notes as the "wittiest pen the Twin Cities has ever seen." Prince had accidentally heard Tony rap during a *Nude* tour soundcheck and asked him to write a rap. Tony obliged and came up with "The Flow," which was incorporated into "The Future" on the tour. Prince was pleased with the results and encouraged Tony to do more writing for him. But although Tony received several songwriting credits on the two Prince albums he took part in, *Diamonds And Pearls* and *the Love Symbol Album*, it is obvious that Prince used him as a tool rather than a true collaborator. Tony's deep baritone voice and aggressive gangsta-influenced rapping evoked a style of black machismo that Prince himself couldn't manage, and Tony brought a tough, street-oriented edge to Prince's music.

The road to *Diamonds And Pearls*

In contrast to most of Prince's previous albums, *Diamonds And Pearls* didn't include any updated vault items. The 13 songs were written and recorded over the course of a year and a half. "Diamonds And Pearls" and "Live 4 Love" were recorded at Paisley Park in late December 1989 amidst sessions for *Graffiti Bridge*. The initial tracking on five of the songs was done on the *Nude* tour, at the Olympic Studio in London ("Walk Don't Walk" and "Daddy Pop") and at Warner Pioneer Studios in Tokyo ("Money Don't Matter 2 Night", "Willing And Able," and "Strollin'"). "Insatiable" was taped after the *Nude* tour, at Larrabee Studio, Los Angeles, in October 1990.

More work on *Diamonds And Pearls* followed in November 1990 before the first configuration of the album was assembled. It included 13 tracks:

- "Daddy Pop"
- "Walk, Don't Walk"
- "Schoolyard"
- "Strollin'"
- "Willing And Able"
- "Diamonds And Pearls"
- "Insatiable"
- "Money Don't Matter 2 Night"
- "Horny Pony"
- "Live 4 Love"
- "Something Funky (This House Comes)"
- "Call The Law"
- "The Flow"

At this early stage, *Diamonds And Pearls* was highly hip-hop infused, with rapper Tony playing a crucial role. Five of the songs were removed when Prince continued recording songs for the album: "Horny Pony," "Schoolyard," "Something Funky (This House Comes)," "Call The Law," and "The Flow." "Horny Pony" and "The Law" later became B-sides (of "Gett Off" and "Money Don't Matter 2 Night," respectively), while "The Flow" was later re-recorded and released on the *the Love Symbol Album*. "Schoolyard" and "Something Funky (This House Comes)" have never been released.

Sessions for *Diamonds And Pearls* continued throughout the winter of 1990-91. A new sequence was compiled in February containing the songs that ended up on the album, but with "Live 4 Love" instead of "Gett Off" (which did not yet exist). By now, Prince considered *Diamonds And Pearls* finished although he would change his mind a few months later.

Prince recorded "Gett Off" on 10 May 1991. Subsequently, he assembled a four-track EP, containing "Cream," "Horny Pony," "Money Don't Matter 2 Night," and a 9:16-minute version of "Gett Off." However, the EP was scrapped at the last moment and Prince decided instead to release a limited edition 12-inch single of "Gett Off" to commemorate his 33rd birthday. It was dispatched to 100 radio stations in the US on 7 June. Encouraged by the positive response to the song, Prince decided to edit the track and release it as a commercial single and include it on *Diamonds And Pearls* (replacing "Horny Pony").

Songs and credits

Diamonds And Pearls is attributed to Prince and The New Power Generation. The members of The NPG listed in the credits are: Levi Seacer Jr. (guitar), Sonny Thompson (bass), Tommy Barbarella (keyboards), Michael Bland (drums), Tony M. (lead raps and backing vocals), Kirk Johnson (percussion and backing vocals), and Damon Dickson (percussion and backing vocals).

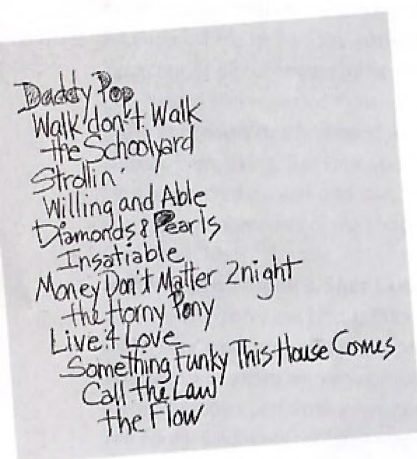
Four of the songs on *Diamonds And Pearls* feature songwriting input by band members. "Willing And Able" was written by Levi Seacer Jr. in collaboration with Levi and Tony. The song originated from a studio jam: as Michael began playing a drum pattern that he learned from an old Rockpile record, Levi was trying out a line and Prince started adding guitar chords. "Jughead" is credited to Prince with Kirk and Tony because it includes a rap that was originally a part of a song called "Money Matters" by the group MPLS, which included Tony and Kirk amongst others. "Push" is credited to Rosie and Prince, while "Live 4 Love" is attributed to Tony and Prince.

Four of the songs are one-man efforts with Prince playing all instruments: "Push," "Thunder," "Gett Off," and "Insatiable." "Daddy Pop" actually combines a solo recording by Prince with a group recording, as the band came up with a new ending to the song during rehearsal, and this was recorded and edited into the song as a new ending. The drum track is a loop from Aretha Franklin's "Steady" (from *Young, Gifted, And Black*, 1972). Michael plays congas on "Live 4 Love" and "Diamonds And Pearls." Tommy also plays keyboards and Rosie sings with Prince on "Diamonds And Pearls" while Tony raps on "Live 4 Love." Some of the members of The NPG band on the *Nude* tour play on "Walk Don't Walk," "Strollin'," "Willing And Able," and "Money Don't Matter 2 Night."

Sonny Thompson, then a member of the group Flashdance, guested on some sessions on the tour, so quite likely he played the congas on "Walk Don't Walk," recorded in London. "Cream" and "Jughead" showcase most of The NPG band members. There are a few additional guests on the album. Elisa Fiorillo sings backing vocals on "Daddy Pop" and "Walk Don't Walk." The Steeles sing backing vocals on "Willing And Able," and Eric Leeds plays flute on "Gett Off." Additionally, "Push" incorporates strings by Clare Fischer (uncredited).

Success

"Gett Off" was released as a commercial single on 29 July 1991. It was only made available as a cassette single and a limited number of seven-inch singles. Regardless, the single was certified gold,



Two configurations of *Diamonds And Pearls*: Prince's handwritten track listing from circa December 1990 and a track listing dated 03/01/91 from Precision Mastering.

PRECISION MASTERING		
1008 N. COLE AVENUE, HOLLYWOOD, CA 90028 / voice 213.444.1008 / fax 213.464.4579		
PAISLEY PARK RECORDS		
PRINCE		
	CD ref	
1 THUNDER	3:54	
2 DADDY POP	4:06	
3 DIAMONDS AND PEARLS	4:43	
4 CREAM	5:03	
5 STROLLIN'	3:46	
6 WILLING AND ABLE	4:59	
7 HORNY PONY	4:17	
8 WALK DON'T WALK	3:06	
9 JUGHEAD	4:56	
10 MONEY DON'T MATTER 2 NIGHT	4:48	
11 PUSH	4:55	
12 INSATIABLE	6:37	
13 LIVE 4 LOVE	6:58	
Total	62:08	

side was the *Diamonds And Pearls* leftover "Horny Pony." Released on 9 September, "Cream" was even more successful than "Gett Off," reaching number one on the Pop Chart (it didn't enter the R&B Chart). It became Prince's biggest success since "Dance" following "When Doves Cry," "Let's Go Crazy," "Kiss," and "Bardance." "Cream" was his fifth number one single in the US. The single was certified gold. "Horny Pony" was once again the B-side.

Diamonds And Pearls followed a few weeks after "Cream," on 1 October 1991. The album drew predominantly positive reviews and was rated as far more impressive than *Graffiti Bridge* and *Batman*, though few critics felt it was amongst Prince's most monumental work. Tony's presence as a rapper received a great deal of criticism from fans and critics alike. Many critics argued that by incorporating rap and other commercial elements Prince was compromising his musical vision to sell more records.

Prince was determined to make *Diamonds And Pearls* a success. As he didn't have much confidence in Warner Bros.' promotional staff, he decided that the new album called for a different approach to ascertain success. To this end, he hired Frank Dileo, formerly Michael Jackson's manager, to work closely with Warner Bros. on the promotion of the album. Prince was very impressed by Dileo's achievements for Jackson and felt that he could help in getting his songs played on the radio with more consistency. Dileo had been a promotion director at Epic before being employed as Jackson's manager in 1984. Jackson attributed the spectacular success of *Thriller* in large part to Dileo's promotional work. Dileo remained with Jackson until 1990.

Prince promoted *Diamonds And Pearls* more vigorously than any album since *Dirty Mind*. He gave select interviews to the press and made a few high-profile television appearances. He also appeared at several record industry showcases. Seemingly, the only thing he didn't do to promote the album was to go on the road in the US. Despite the success of the album, he was still hesitant to launch a costly, full-scale American tour after losing money on the *Lovesexy* tour.

Prince's promotional efforts seemed to pay off as the album quickly reached number three on *Billboard's* Pop Chart and number one on the R&B Chart. It was certified platinum, selling in excess of one million copies in the US and almost 4 million copies outside of the US. In fact, it became Prince's biggest selling album worldwide with the exception of *Purple Rain*.

Subsequent singles also achieved a great deal of success. "Insatiable" was released on 4 November 1991, targeted at urban radio and the R&B chart. It peaked at number three on the R&B chart and number 77 on the Pop Chart. The B-side was "I Love U In Me," previously released as the B-side of "The Arms Of Orion" in 1989. "Diamonds And Pearls" was released three weeks later, on 25 November 1991. Not quite repeating the level of success of "Cream," it nevertheless made number three on the Pop Chart and number one on the R&B Chart. The B-side featured excerpts from the non-single tracks on *Diamonds And Pearls*. A fifth US single was released on 3 March 1992, "Money Don't Matter 2 Night." It reached number one on the Pop Chart and 14 on the R&B Chart. The B-side was "Call the Law," later included on the *Goldnigga* album.

Relaxed and lighthearted

After the near-obsessive preoccupation with spirituality of much of *Lovesexy*, *Batman*, and *Graffiti Bridge*, *Diamonds And Pearls* was simply a collection of songs, with no overall concept. Because of this, the album is far more relaxed and lighthearted than the three preceding albums. Indeed, Prince seems less emotionally involved in the music and not as anxious as previously to preach or convey any particular messages. "Thunder" is the only song that touches on the spiritual themes of the preceding albums. In stark contrast, "Gett Off" is a return to the sexual preoccupations of Prince's "Rude Boy" period (*Dirty Mind*, *Controversy*, and 1999).

Despite the lack of a unifying theme, a recurrent topic on *Diamonds And Pearls* is self-motivation and self-belief. "Walk Don't Talk" promotes positive thinking, perseverance, and being true to

oneself in the face of adversity. Similarly, "Willing And Able" also expresses general self-belief and resolution, with Prince warning his "non-believers" that he is getting ready to dance and sing.

Diamonds And Pearls was a turning point in Prince's career, as it found him moving away from the pop/rock music orientation of his work from *Purple Rain* to *Graffiti Bridge*. To some extent, *Diamonds And Pearls* was his "blackest" album since 1999, as soul, funk, and dance-oriented material takes precedence over pop and rock. This trend would continue on all his later '90s albums. Hard funk and dance music with rapping as an essential ingredient comes in the form of "Gett Off," "Jughead," "Daddy Pop," and "Push." "Insatiable" is the requisite seduction-style soul ballad. Three obvious highlights, "Diamonds And Pearls," "Cream," and "Thunder" all showcase attractive, melodic pop and rock. Perhaps most unusual, "Willing And Able," "Strollin'," and "Walk Don't Walk" are three uncharacteristically relaxed pop offerings.

The sound of most of *Diamonds And Pearls* is a radical departure from Prince's preceding albums. The instrumentation is more orthodox than previously, with live drumming on many tracks, a rarity on Prince's albums after *Controversy* in 1981, and extensive use of traditional R&B devices, such as churning organs and gospel-flavoured vocals. Rosie's soulful voice also brings an earthiness to the sound. Electronics are used to enhance the sound, rather than constituting the very core of the music.

The other major stylistic departure of *Diamonds And Pearls*, of course, is the incorporation of rapping into many of the tracks. Tony raps on six tracks: "Daddy Pop," "Willing And Able," "Gett Off," "Jughead," "Push," and "Live 4 Love." There are also raps by Prince and Rosie. Most of the rap tracks are standard verse/chorus pop, rock, and funk songs, featuring the raps added towards the end of the tracks. "Jughead" is the most hip-hop-sounding track, with rapped verses and a chanted chorus.

Prince largely achieved what he wanted to do with *Diamonds And Pearls*. The album became a significant commercial recovery for him. It doubled the sales of *Graffiti Bridge* and produced four US Top 30 hits, something that Prince hadn't achieved since *Purple Rain*. The record was also a large international success.

In the final analysis, *Diamonds And Pearls* was something of a paradox; it brought Prince some hard-earned popular acclaim, but it also created some disillusionment among hardcore fans who were disturbed that Prince would capitulate so openly to popular trends. At the same time, the album undermined Prince's status as a musical visionary and trendsetter. He fell out of favour with music critics, particularly in Europe; many began viewing him as a spent force with his best work behind him.

Diamonds And Pearls – track by track

"THUNDER"

Diamonds And Pearls opens with a mixture of the sacred and the sensual through the song "Thunder." Prince was inspired to write the song after watching in horror on CNN the initial air attack on Iraq, launched on 18 January 1991 by the coalition forces after Saddam Hussein refused to withdraw his troops from Kuwait.





On the *Diamonds and Pearls* tour.
Photos by Thomas J. Krebs, Marta Anay-Salgado,
and the *UPDOWN* collection

the song finds love through the appearance of a nameless woman who invites him to take her hand "and save [his] soul tonight." In just the chorus of the song Prince provides three clues that this is not a typical night of passion, but rather one of spiritual awakening. First, he describes the events of the night in question as being like "thunder all thru the night," invoking an image which is traditionally associated with the voice of the heavens, the voice of God. Secondly, he compares the events of the evening in question to "a promise to see Jesus in the morning light," which is hardly a typical way of describing a mere night of sexual athletics. And third, the woman invites him to take her by the hand and tells him, "C'mon save your soul tonight."

Prince mentions how nobody knows how love came about, giving it a supernatural and mysterious quality. And while love's origins remain unclear, Prince sings how it first came to him "with the radio on." The significance of having the radio on is that the music helped place the man in the song in the right state of mind to be receptive to love, and given the importance of music in Prince's life, this can hardly be an accidental image. Prince also takes the image of a shaking bed and words it in such a manner that he allows for two understandings of it. The bed could have started shaking as the result of sexual activity taking place on top of it. The bed could also be shaking on its own, conjuring up a supernatural image of possession, in this case by the love coursing through his body. Further, the man in the song wonders whether this apparition is his "sweet saviour or the devil in disguise." The two alternatives are both of a spiritual nature, God or the devil, and in combining them in the woman she represents something beyond the realm of the physical earth.

While the entire song is intentionally ambiguous, it takes an even more cryptic turn at the end. Prince sings how his tears are falling like rain when he asks the woman her name. However, instead of giving a simple response, she causes Prince to "holler" when she replies, "Only the children born of me will remain." As has been mentioned in earlier articles about Prince's songs, rain is symbolic of purification. The man's tears are in effect his own baptism into a new life born of love. Looked at in this way, the man can be seen as having undergone this initiation into a new phase of his spiritual life, with him being reborn through his love. In this way, he is her child, and just as a child is a part of his or her parents, the man in the song has become one with his lover. She needs no name as the two are now united.

The drama of the lyric is reflected in the music of "Thunder." The song is adorned with a contagious sitar-like hook line. It starts ear-catchingly with an a cappella delivery of the chorus, featuring Prince's vocals multi-tracked. Prince would later use similar-styled openings of "7" on *♯* and "The Greatest Romance Ever Sold" on *Rave Un2 The Joy Fantastic*. The music is punctuated by occasional bursts of synth and guitar. The song includes a rather pompous segment featuring Prince's excessively excited vocals climbing upwards and a neo-classical synth motif. To some extent, the song is a precursor for "3 Chains O' Gold" on *♯*, in which Prince would further develop the multi-segmented structure and operatic elements.

"Daddy Pop"

"Daddy Pop" is an ebullient funk/pop number driven by tight drumming by Michael Bland and a deep, bubbling bass line. The multi-octave vocal arrangement owes a nod to Sly and The Family Stone.

Concerning artistic integrity and autonomy, "Daddy Pop" has Prince as its subject. Whether it is other men who wish they could be like him, people who wonder why he sets such high standards, or people who refuse to listen to the truth contained in his music, the centre of all that attention is Prince. And as to those who refuse to recognize the truth of his new music, Prince offers the observation that they need to "stop livin' in the past" of his older music, and start "livin' the new."

Prince also criticizes his critics, saying that they are wasting their time worrying about him while he amazes the public with his music. Those who think Prince will fail are dismissed as fools and Prince wonders just what sort of person would even dare to disrespect a career "as long as history itself." His dismissive attitude towards those

who doubt him are also found when Prince instructs Rosie to tell the jokers who want to talk to him that he is not home. Regardless of its boastfulness, the song is enjoyable because it is relatively good-natured and does not take itself too seriously.

"Diamonds And Pearls"

The pace of the album is slowed down with the title track, "Diamonds And Pearls," which is a carefully crafted pop song with a decorative melody that remains in the listener's mind in classic "Top 40" fashion. The song employs the conventional verse/chorus/bridge structure, setting the bridge in a different key to provide a change of pace. The song is lifted by Rosie's soaring vocal, which counterpoints Prince's gentler reading. The bridge has a slightly bombastic quality, with trumpet-like fanfares and a motif that reuses the melody of the verses. The song is a close cousin to "The Arms Of Orion" on *Batman*, which has a similar construction and overall melodramatic feel.

Prince first used the image of "diamonds and pearls" in the song "International Lover" on 1999. In that song Prince tells his female passenger, "I will buy you diamonds and pearls, but only if you're a good girl." The main theme of the newer song is that of the need for love and harmony. The first verse deals with the subject within the context of a relationship, where the one partner tells the other that he is there to stay forever, so now it is up to the other to decide what to do. On a societal level, Prince asks how can anyone be "right if all we do is fight." His proposal is that love should decide such things, and he asks rhetorically whether he is weaker because of his trust in love as "the master plan."

The final verse of the song deals with a future time when love will "blow your mind" and everything will be made right. In the chorus Prince asks whether a gift of diamonds and pearls would make the listener happy. The question as to whether this gift would make the recipient "a happy boy or a girl" should be understood in the context of brotherly love and not a romantic one. In that light, this line is not an example of Prince's use of androgyny, which is virtually always found in the context of a male and female lover becoming one with each other. However, consistent with the theme of love's importance in the world, Prince says that while he would like to give the world itself as a gift, all he can truly offer is the gift of love.

"CREAM"

"Cream" is a tight guitar-led rocker anchored by Michael Bland's powerhouse drumming. The guitar dominates the proceedings, but a high-pitched organ gives the chorus added punch. The song moves back and forth between two chords, with a third added on the chorus. Prince almost whispers the words in a suggestive manner.

When first listening to it, "Cream" could be heard as merely a song about sex. To "cream" is slang for having an ejaculation, and the suggestion to the "filthy cute" woman that she "get on top" would seem to leave little room for any other understanding of the song. Although that meaning was undoubtedly one Prince intended, it is not the only way to understand the song. The lyric can also be viewed as having as its message the notion that one should be the best at whatever they do. In non-homogenized milk, the cream rises to the top, and the expression "the cream of the crop" refers to the best part of whatever the phrase is applied to. Indeed, with lyrics saying that one should blow one's own horn, as well as make the rules and then break them because "you are the best," this song is as much about feeling good about oneself as it is about the sexual, if not more.

"Strollin'"

"Strollin'" is a cool, airy, jazz-tempered pop song with a shuffle beat. The song relies on a fluid "walking" bass line. Prince sings in a warm and gentle falsetto, and the vocal arrangement evokes the '50s doo-wop style.

The song is about enjoying the small pleasures of life. Prince suggests getting away from the daily grind by closing up the shop, forgetting about the "9 to 5" and going out to "skate around the lake." The song conveys a strong sense of innocence in the way Prince suggests that even if they do not know how to skate, they can still go out and just pretend they know how. The importance

here is not the activity, but escaping the everyday.

The song also mentions other ways Prince and his lady can "relax and ease our mind" by doing such things as buying a "dirty magazine [and] laugh behind it while we're eatin' ice cream." Prince then takes this carefree outlook and carries it to its extreme when he suggests that his woman give a street musician her ice cream while Prince will give him the keys to his car. This is perhaps one of the most gentle songs Prince has ever released.

"WILLING AND ABLE"

"Willing And Able" is a falsetto-sung pop effort that manages to combine gospel-style call-and-response vocals by The Steeles, sprightly guitar figures influenced by South African township jazz (often referred to as "jive"), and a rhythm that has a faint reggae feel.

The song has a positive message about doing the best one can. In that respect, it is related to "Cream," but without the sexual double entendre, as well as being similar in subject to "Daddy Pop" where Prince sings how Prince is the best at what he does. The line "I'm willing and able, I'm ready to place my cards on the table" is borrowed more or less verbatim from Bob Marley's "Is This Love" (from *Kaya*, 1978), in which Marley sings, "I'm willing and able, so I throw my cards on your table."

"GETT OFF"

"Gett Off" is a heavy funk number with a down-and-dirty feel. The song boasts a hypnotic, clanking snare drum beat and a loud, booming bass. An addictive, Oriental-tinged flute hook line opens the song and finishes each chorus. Prince delivers the lyrics in a monotone that recalls "Sign O' The Times." The chorus is unusual and rather complex, alternating between Prince's "get off" and three sung-spoken phrases by Tony and a sung line by Rosie, "Let a woman be a woman, let a man be a man," borrowed from Dyke & The Blazers' 1969 R&B hit "Let A Woman Be A Woman, Let A Man Be A Man." Prince incorporates a sample of someone saying "get up" (possibly James Brown, from "Get Up (I Feel Like Being A) Sex Machine," *Sex Machine*, 1970). In the middle of "Get Off," he also plays a snippet of Brown's "Mother Popcorn" (from *It's A Mother*, 1969) and throws in a few words from the song, "I like 'em fat, I like 'em tall, you gotta have a mother for me."

At the time of "Gett Off," sampling of old school funk bands and funk legends like James Brown and George Clinton had become so common in rap music that legal departments at record publishing houses had gone to war with the rap community, demanding retribution for their sound snippets. Prince had incorporated a great deal of samples of other artists' music in his work, but it wasn't until the *Love and Theft* album that he began to explicitly credit the samples he used.

"Gett Off" is one of those Prince songs that is, in fact, a song about just that and nothing else. The lyric of the song is written from the point of view of a man who is telling a woman why the two of them should have sex. He lets her know that he has heard she has not had any recently. However, Prince writes the song so that it is more suggestive than graphic, allowing our imaginations to fill in the details. He sings about "23 positions in a one-night stand," but in reality all he does is very quickly mention about half-dozen locations where they can engage in the act, namely: the kitchen floor, in the bathtub, in the closet, on the dresser in the bedroom, in the pantry, and on the pool table. In addition to those locations, Prince also suggested that he place her against a parking meter. Prince mentions oral sex in a round-about manner when he asks his woman what she wants to eat. Her response is "ribs," but Prince responds that he does not serve ribs, leaving little doubt as to what is actually on the menu.

In an earlier incarnation of this song, "Glam Slam '91," Prince included the line "tonight I'm a star, and you're the big dipper." The original version of that line made it consistent with *Purple Rain's* "Baby, I'm A Star" in which Prince was the star, but it did not really make sense in the context of traditional heterosexual sexual activity. In the final version of the song, the woman is the star and Prince is able to boast about his "big dipper."

"WALK DON'T WALK"

"Walk" is a delightful and relaxed pop offering with an acoustic guitar to the fore. The chorus combines sampled horn bleats with a descending "sha-na-na-na-na" phrase, borrowed from "Rebirth Of The Flesh," a track from the shelved 1986 Camille album.

The lyric can best be understood once the printed lyrics are examined. The reason for this is that until the written words are read, it is not clear that most of the song is actually a series of questions, and not a set of statements. The questions posed in the first part of the song ask whether we should blindly obey the repressive and constricting demands of society. Although that is "what they want cha to do," Prince's answer is that we should do just the opposite. Instead of walking as if we are exhausted, he suggests "you gotta walk like you wanna make it." And when he seems to agree that one should not walk when society says so, he adds "psyche" to show he was just joking. This "do your own thing" message puts this song in the same category as songs such as "Uptown," "New Power Generation," and "Paisley Park." The line "don't talk to strangers" influenced a song of the same title, recorded for the aborted *I'll Do Anything* film soundtrack but later released by Prince on the 1996 *Girl 6* soundtrack, and again by Chaka Khan on *Come 2 My House*, 1998.

"JUGHEAD"

Prince lets his backup band take charge on "Jughead," a rowdy and turbulent funk effort that practically assaults the listener with its dense arrangement and cacophony of spoken, rapped, and sung vocals.

"Jughead" is a song about a would-be dance craze. The title is slang for a fool or an idiot. The basic message is to "get stupid" and just have a good time partying. The song ends with a spoken part by Tony Mosley, who gives an assessment of music managers as a low form of life. Tony makes it clear he is not going to sign an unfair contract that makes the manager rich yet keeps the artist poor. The would-be manager protests that Tony needs him and that he is honest. But when Tony brings up the example of Little Richard being ripped off, all the "suit" can do is say "leave him out of it." At the end of the song, Tony will "settle the score" by punching the parasite and admonishing other musicians to be careful of their rights.

"MONEY DON'T MATTER 2 NIGHT"

"Money Don't Matter 2 Night" is a laidback soul/pop number sporting a slinky, subtle groove. The song revolves around a four-chord progression, repeated from beginning to end. Prince sings in a soulful growl that sounds utterly unaffected and recalls Stevie Wonder in places.

"Money Don't Matter 2 Night" is fairly self-explanatory. The message is that having money is not as important as caring for one's own soul. Prince illustrates the futility of craving money by mentioning such examples as a man who wastes what he has by gambling it away and then allowing his frustration to get in the way of his relationship with his woman and a man trying to find partners for an investment opportunity but finding only those who want to use him.

The last verse of the song appears to be unrelated to the story of the loser, instead touching on events that led to the US involvement in the 1990-91 Persian Gulf War. Prince questions the motives behind the conflict, asking, "So what if we're controlling all the oil, is it worth a child dying for?"

"PUSH"

"Push" is a taut and urgent funk offering with a great deal of energy. Although a funky rhythm guitar lick provides the main focus of the song, the arrangement includes slicing, dissonant orchestral strings and sampled vocal pants to great effect.

"Push" is another party song with a message of striving to be all you can be and not allowing others to "pull you down." The chorus makes it clear that one has to "push" oneself "to higher ground," and that you have to be vigilant against others who try to drag you down just as you start to get ahead.

"INSATIABLE"

"Insatiable" is another in Prince's long line of sultry falsetto-sung soul ballads. These songs have been so consistent throughout



the previous 13 years. Indeed, the construction of the song is close to that of "Do Me, Baby," for example, with three chords repeating from beginning to end.

"Insatiable" is from the Prince manual of seduction songs. It concerns his desire for a woman named Martha, his "every fantasy." Prince proposes that they videotape their lovemaking. The song is fairly straightforward in its subject and its treatment of it. Prince alluding to himself as being "like a wildcat in a celibate rage" is one of the more memorable images from the song. The song also includes some juvenile lyrics, with Prince suggesting, "I'll show you mine, if you show me yours."

"LIVE 4 LOVE"

"Live 4 Love" is a droning rock outing, propelled by Prince's guitar and a monotonous bass figure. The rhythm plods doggedly, however, and the song offers little melodic interest or variety. The six-note chorus is rather dull and uninteresting.

Subtitled "Last Words From The Cockpit," "Live 4 Love" is a story about a young fighter pilot on a mission to drop some bombs on an unnamed target. Although the song appears to also have been influenced by the Gulf War, it was written long before the war broke out.

Prince's character in the song is someone who was "kicked out of [his] home at 17" and who wonders what a "real family" means. He drops out of school and joins the military because "everybody said flying planes was cool." However, faced with the reality of whether to complete his mission, he wonders whether he should do so. Society expects him to have no feelings, whether when his buddy is killed by enemy fire or when he is expected to drop his bombs. As he approaches his target, the angel on the man's shoulder begins "coaching" him to "live for love." The man continues towards his target even after being hit, but ultimately he declares that one must "live for love."

The song ends with a rap by Tony that switches the scenario to the streets of the city. Condemning senseless gang violence and greed, it is made clear that one has to strive "to be the best that you can be" and "live for love."

The Diamonds And Pearls B-sides and maxi-single tracks

"HORNY PONY"

The B-side of both "Gett Off" and "Cream," "Horny Pony" was recorded at the Warner Pioneer Studios in Tokyo, Japan, in September 1990. The track is an unimpressive funk offering with rapped lyrics by Prince. The arrangement features little more than an upfront drum beat, a sampled horn motif, and some rhythm guitar phrases. Rosie Gaines adds backing vocals.

"Horny Pony" is a fairly simple party song about doing a "sex dance" called the horny pony, which "every parent fears the most" and "conservatives most despise." The title of the song recalls "Alphabet St." from *Lovesexy* in which Prince included a rap recited by Cat in which she said that we should kiss our enemies and then "jerk your body like a horny pony would." In "Horny Pony," the dance is one "for the next eight years," which considering that it was released in the year 1991, would make the dance the one to do until the Princely year of 1999. Invoking the image of the societal rebel, Prince calls the dance one that "the authorities" are against because of its sexual nature. The song is one that puts Prince's sense of humour on exhibition for all to see by incorporating spoken comments by a woman who is shocked by Prince's dance moves and his "nasty" whinnying like a horse.

"I LOVE U IN ME"

The B-side of "Insatiable" was "I Love U In Me,"

which was recorded at Paisley Park in the summer/autumn of 1989. It was originally released as the B-side of "The Arms Of Orion" in 1989. The song is an exquisite, tender ballad with Prince's vocal set to a delicate keyboard accompaniment. The song is a testimony to a woman's sexual prowess and lovemaking ability.

"CALL THE LAW"

"Call The Law" was the B-side of the fifth US single from *Diamonds And Pearls*, "Money Don't Matter 2 Night." It was later released on The NPG's *Goldnigga* album. The song is essentially a fairly simple party song about a party where things get so raucous that the law is called out. It combines a relatively laidback funk section with a more chaotic rock portion with Levi Seacer Jr.'s guitar up front.

"GETT OFF" MAXI-SINGLE TRACKS

The US maxi-single format release of "Gett Off" includes six remixes/versions employing musical and/or lyrical elements of "Gett Off": "Gett Off (Extended Remix)"; "Gett Off (Houstyle)"; "Violet The Organ Grinder"; "Gett Off (Flutestrumental)"; "Gangster Glam"; "Clockin' The Jizz." The mixes and versions found on the different releases of the "Gett Off" maxi-single varied from country to country.

"Gett Off (Houstyle)" and "Gett Off (Flutestrumental)" both rely on a bouncy house-style beat. The three new titles, "Violet The Organ Grinder," "Gangster Glam," and "Clockin' The Jizz," all feature a beat and musical backing loosely based on that of "Gett Off." "Gangster Glam" showcases Tony Mosley's rapping, which is alternated with a sung chorus. A phrase of "get on up and jam" sung by Rosie Gaines is repeated throughout. "Clockin' The Jizz," meanwhile, is an instrumental take, with keyboard and flute solos, as well as some nice jazz-flavoured guitar-playing by Prince.

"Violet The Organ Grinder" is most memorable and distinctive piece on the record, having a definite personality of its own. The song is a dark, compelling dance number, with rapped lyrics by Prince and a sung chorus featuring a thickly layered vocal. The lyric tells the story of Violet, who likes to grind her organ all day long. Clearly, this double entendre is designed to draw an analogy between making music and masturbation or having sex.

"CREAM" MAXI-SINGLE TRACKS

In addition to the album version and an "NPG Mix" of "Cream," the 38-minute "Cream" maxi-single includes seven tracks more or less based on "Cream": "Things Have Gotta Change (Tony M. Rap)"; "2 The Wire (Creamy Instrumental)"; "Do Your Dance (K.C.'s Remix)"; "Housebangers"; "Q In Doubt (Instrumental)"; "Ethereal Mix"; "Get Some Solo."

Five of the tracks are based on a similar musical backing and a relentless, busy dance beat that isn't too far removed from that of "My Name Is Prince" on *♣* and "Go Go Dancer" from Carmen Electra's self-titled 1993 album: "Things Have Gotta Change (Tony M. Rap)"; "2 The Wire (Creamy Instrumental)"; "Do Your Dance (K.C.'s Remix)"; "Q In Doubt (Instrumental)"; and "Ethereal Mix." "Things Have Gotta Change (Tony M. Rap)" features a rap by Tony Mosley that recycles some phrases from the lyrics of "Cream." The song includes a piercing synth line as one of the main features.

"2 The Wire (Creamy Instrumental)" is an instrumental track with more or less the same music as "Things Have Gotta Change (Tony M. Rap)." Jevetta Steele sings on "Do Your Dance (K.C.'s Remix)," which boasts a catchy synth phrase and borrows some lyrics from "Cream."

"Q In Doubt (Instrumental)" focuses on jazzy guitar and piano solos by Prince. "Ethereal Mix" showcases

ominous-sounding synths and miscellaneous "ethereal" synth sounds, including some that later appeared in "My Name Is Prince." "Housebangers" has an entirely different beat, with a monotonous bass providing the foundation. "Get Some Solo" is a nice, relaxed interlude with some tasteful jazzy guitar phrases. "Get Some Solo," "Housebangers," "Q In Doubt (Instrumental)" and "Ethereal Mix" are primarily instrumental numbers.

The Diamonds And Pearls outtakes

"SCHOOLYARD"

The unreleased "Schoolyard" is a funky and heavily syncopated soul/pop number with an organ to the fore and vocal interjections and background singing by Rosie Gaines. Prince speaks some of the lyrics. The song has a detailed narrative, telling the story of how a fumbling 16-year-old boy seduces Carrie, a 14-year-old girl with "a major body" while listening to Tower of Power's "Squib Cakes" (from *Back To Oakland*, 1974). His advances don't lead anywhere because she is too busy smoking weed. However, it doesn't take long before her resistance is gone and they get intimate. Prince even includes a description of how the first time felt, "We take a glove, fill it with hot baby lotion and slip it on. Pull it tight, that's what Carry was like." Prince's advice to worried parents when their children come home "and it's all that's on their mind" is to try to remember "how you felt your very first time."

Recorded at Olympic Studios, London, on the 1990 *Nude* tour, the song was included on the December 1990 configuration of *Diamonds And Pearls*. Prince previewed the song for journalist Neal Karlen, as documented in the *Rolling Stone* interview published on October 18th 1990.

"SOMETHING FUNKY (THIS HOUSE COMES)"

Also unreleased, "Something Funky (This House Comes)" is a fast, propulsive dance offering with rapped lyrics by Tony Mosley. A repeated chant of "boom, yeah!" replaces a chorus. The only sung lyric is the title phrase, which Rosie Gaines repeats a few times. The texture is dense, with many samples and sound effects. A female voice, possibly belonging to Elisa Fiorillo, repeats "yeah, this is funky" throughout. The song functions as an introduction to The NPG band, with Tony rapping a short story about each band member, except Sonny Thompson and Tommy Barbarella, who were not yet members of the band at the time of recording.

The track was recorded at Warner Pioneer Studios in Tokyo in late August 1990 by Prince, Levi Seacer Jr., and Michael Bland. The session also yielded "Horny Pony" and three tracks released on *Diamonds And Pearls*: "Willing And Able," "Strollin'," and "Money Don't Matter 2 Night." Prince premiered "Something Funky (This House Comes)" during a Glam Slam concert in Minneapolis on January 6th 1991. The song was included on the *Diamonds And Pearls* sequence that was assembled in December 1990.

"THE FLOW"

The original 1990 take of "The Flow," which was recorded for the *♣* album, has Tony Mosley rapping over a funky groove that actually resembles "Live 4 Love." Rosie Gaines joins in on the chorus. The chant of "Michael B. in the house" was later used in "Daddy Pop" on *Diamonds And Pearls*. The *♣* remake retained the chorus and the second verse (which opens the *♣* version) although "the brother" of the lyrics was changed to "the woman" to fit in with the story of the female reporter chasing Prince.

By Per Nilsen and David Magdziarz.
Thanks to Alex Hahn and Duane Tudahl

Laughter Is All U Pay

The title track of 1985's *Around The World In A Day* was written by gifted multi-instrumentalist David Coleman, younger brother of Lisa. David had played cello on some sessions with Prince in 1983–84 and Prince gave him two days' sessions at Sunset Sound in June 1984 as a birthday gift. David used the opportunity to demo his newly written song "Around The World In A Day," which was inspired by a high school sweetheart. Prince was excited when he heard David's song and decided to record his own version of it. David participated in Prince's recording, which was held at the Flying Cloud Drive warehouse in Eden Prairie on September 16th 1984. This is the story behind "Around The World In A Day" as related by David Coleman.

AFTER WORKING WITH PRINCE AND ALL THAT, next thing I knew is that his management company called me up in early June 84 and said, "We're representing Prince, he wishes you a Happy Birthday and he's giving you two days lock out at Sunset Sound." My birthday is June 13th. At Sunset Sound lock out means 24 hours. At some studios it's like 12 hours. But it was 24 hours a day, so two days.

I wrote the song inspired by a close friend of mine, a high school sweetheart. She was a young girl from Beirut, Lebanon, named Christine Maalouf. I was totally inspired by her to study the language. Then a young Jewish friend of mine gave me an Arabic language book for my birthday, because she knew the whole story. I talked her ear off about Christine. So that's just a little side note. She really inspired me, and I was thinking of her when I was writing that song.

I don't remember if I wrote it about *Around The World In Eighty Days*. I wrote it shortly before going into the studio, kind of at the last minute. The woman that I apprenticed for lent me her office because I needed peace and quiet, so I went up and spent the night there with punk rockers in the alley from the Old China Club in Hollywood. I wrote the song with an acoustic guitar and a piece of paper. Within days, it went into the studio.

On "Around The World In A Day," I remember playing drum kit. I played 12-string guitar and bass as well. Wendy might have played some guitar on it too, and I think Susannah actually did the keyboards on my demo. The background vocals were done by my eldest sister, Colynda, and Susannah Melvoin, myself, Jonathan and maybe Lisa and Wendy, I'm not sure.

Original lyrics

I jotted down what the original lyrics were to the best of my remembrance, I can't remember totally but I got pretty close. This is, I believe, the original demo version by David Coleman:

"Look at me now without a thought of romance.
You and I could waltz right here, spinning in a fire dance.
Look at me now, float above the continental spin.
If I could hold my breath for 24 hours I could say I've
been Around the world in a day."

Then an oud line is repeated four times. And then the only thing I can remember is another part where I went:
"We live in a prison of missiles and rhymes."

What is our crime, what is our crime?"

And then the 12 string comes in with a guitar interlude, and included in the lyrics was something about the train tracks that pull me into space, and that's all I can remember. And then back into "around the world in a day," then it goes into a vamp.

I gave my sisters the tape. I was excited for Wendy and Susannah and everyone to hear what we had done. Jonathan [Melvoin] also cut one of his songs, I can't remember the lyrics or anything but it was an interesting track. It was kind of funk with a little rock guitar in it.

"Bring everything!"

What happened was, I was talking to my sister by phone and she said, "Prince heard your tape and he really liked it." Then maybe it was just seeing them at a show or something, but Prince told me directly. Just after *Purple Rain* came out, he was saying that he was really interested in it. He liked it and said this was the kind of thing that he wouldn't do with the next album, but album after next. But I guess he changed his mind.

Next thing I knew it must have been management or something that called me and said, "Prince wants to go ahead and work on 'Around The World In A Day' and wants you to bring all the music and all your instruments to Minneapolis." That's when we started.

I was under the impression that he wanted to use my demo because when the management called me to come out to Minneapolis they said, "Bring everything!" But then Prince laughed, he goes, "No, no, what am I gonna do, splice in your chorus?" But he said he did want it to sound just like my demo and it does; it sounds very similar.

Recording session

Susan Rogers was engineering and I remember she was kind of a fan of what I was doing. She really liked the song. Jonathan was there. I think we just started out with the drums. Prince got a beat going on the Linn and then I played darbouka. Jonathan sat across from me and played a headed tambourine live, and we did the drums and Prince, I think, at that point was engineering and putting it down.

Prince programmed a Linn pattern, and then Jonathan and I played drums for like ten minutes or

something, just straight rhythm. Prince would point to Jonathan, "Come in with the tambourine pattern," so he'd just point to Jonathan. So I guess Prince already had in his mind what was going on but basically I was playing the same pattern for like ten minutes. That was it for me until Prince went ahead and put on the rest of the stuff with Wendy on guitar and the rest of the arrangement, and I was like the icing on the cake. I put on our work with Susan engineering and the cello, which is mixed very low but the oud is way up, and the finger cymbals, which is just holding the cymbals loosely. Prince was like, "I want those background vocals to sound just like your demo."

We told them about Saudi-Arabian fireman cymbals and Prince was like, "What is that?!" The Saudis have this kind of dance music, at least they did in the early '80s or late '70s, and there actually was a tape from a composer called Seraj Omar. This guy would not ever publish his work, he would just give his work away as gifts and the royal family would support him monetarily and give him a car. Basically, he was a non-professional but they'd use his music on television. He would use these cymbals, just regular cymbals as we know them, he played with sticks doing a jazz pattern, and the drums are going as well as the cellos, the oud, the violins and stuff, all playing in unison. So we told Prince about it, we said, "We call it fireman cymbal," and he goes, "OK, I'll do it." But he never used the track. I guess he ended up doing some gongs and stuff himself that you can hear on it. But that was another moment where he was just so charming and unassuming. They had a drum stage set up and he was on the drum set, standing up, just hitting the cymbals and had a whistle, a police whistle in his mouth. I guess he didn't use that track, but that's just a moment I remember fondly.

I heard the final mix of it on the *Purple Rain* tour in New Orleans [February 1985]. My sister called me in my hotel room and said, "Yeah, we got a tape. You wanna hear Prince's mix of 'Around The World In A Day'?" So I went upstairs to their suite and listened to it with headphones and it sounded great. I'm a little happier with his version of the background vocals. My demo background vocals are a little darkish and his ones are a little more flowery, so it was for the good.

Interview by Duane Tudah

"Around The World In A Day" – the facts

Released on: *Around The World In A Day*, 22 April 1985.

Recording date: 16 September 1984 at the Flying Cloud Drive warehouse in Eden Prairie. Original demo recording by David Coleman made in June 1984 at Sunset Sound, Los Angeles.

Songwriting credits: David Coleman, John L. Nelson, and Prince.

Musicians: David Coleman (cello, oud, finger cymbals, darbouka, and background vocals), Jonathan Melvoin (tambourine, background vocals), Susannah Melvoin (background vocals), Wendy Melvoin (background vocals), Lisa Coleman (background vocals). Everything else was most likely played by Prince.

Comments: Despite the official songwriting credits, it is

highly questionable whether Prince's father, John L. Nelson, had anything to do with the song. According to David, Prince's version is very close to his with the exception of the lyrics of the verses, which are completely different. The Revolution are credited for background vocals, but the only band members that took part in the session were Wendy and Lisa.



ALL THE LADIES

Women are a window into Prince's art and inner life. Whether as the subject of lyrics, or part of the "show," they offer insights into what drives his music and how he relates to the world as a man and an artist. Women have shared in some of his most private and painful moments and, in public, have played the role of sibyl or messenger. In this article, Vicki Shuttleworth looks at the ways in which Prince has constructed roles and identities for women he has worked with. She suggests some reasons as to why his seeming empathy with women and for all things feminine has not produced an enduring intimacy with any one woman.

WHAT WE THINK WE "KNOW" ABOUT PRINCE, THE MAN, has largely been mediated through women. From Gayle Chapman, Jill Jones, Lisa Coleman through to Mayte Garcia, women have alternately acted as an onstage foil in Prince's performances or been intermediaries and narrators of his public life. They have also defined the parameters of how dirty and daring he is prepared to be on stage by, for example, performing simulated fellatio, or acting as angelic handmaidens to his spiritual renewals as Ingrid Chavez and Mayte have done.

The women in Prince's world have often been dismissed by the media as "protégés" (a word implying prostitution and rarely applied to males even in its masculine form) or described as part of an unimpressive collection of "sundry other women" (George Nelson).

By contrast, Prince himself has placed women centre stage and almost exclusively enlisted women to tell his story – Troy Beyer narrates *The Ryde Dyvine*, Kirstie Alley plays journalist Vanessa Bartholomew in the "My Name Is Prince" video and on the Ψ album, Vanessa Marcil stumbles into a rehearsal for *The Undertaker*, Nona Gaye plays the lonely fan who finds *The Beautiful Experience* and Corrie Dana is the fan/atic in *Love 4 One Another*. The versatile Mayte penned letters to official fanzines *Controversy* and *NPG Magazine* on Prince's behalf, narrated a segment on the NPG shop in Minneapolis and spoke for a voiceless Tora Tora on the BBC's *The Sunday Show*.

Telling Prince's story

A common thread in all of these "scripts" is Prince as the elusive and unattainable object of desire. A frustrated female reporter (Troy Beyer, Kirstie Alley) arrives on the scene of an excited and expectant crowd, but where is Prince? Fan/atic, Corrie Dana gets to hang out with band members but the closest she comes to meeting her "soul mate" is on the other end of a telephone.

Women also play the role of ingenue through which Prince delivers his message or moral "truth": a disconsolate Jan (Nona Gaye) accesses the "beautiful experience" and learns the importance of self-love and inner beauty. In her letter to Ψ (*NPG Magazine*, No.1), Mayte assumes

the role of the adoring fan who while "...a little confused with everything that's going on in your life" pleads for "a chance to experience Ψ and his new music."

Every shift in Prince's career or persona has produced a reinterpretation of his relationship with women. He started out as the Horny Toad whose sexual appetite could only be sated by an endless procession of willing females. By the time he became Lovesexy it was all about understanding – he understood them and they in turn understood him better than any male could. "The Most Beautiful Girl In The World" competition and video set out to affirm this empathy by identifying an almost complete spectrum of women as "beautiful": old, young, pretty, plain, elegant, ungainly, fat, slim, and all shades of colour.

When Prince finally became Somebody's Somebody and he could no longer hang loose with the girls, his relationship with women was further internalised and became a matter of him feeling comfortable with his "feminine side." He even tantalised *Oprah* viewers (1996) with the revelation that analysts had discovered two people inside him – one possibly female. Whatever the truth, his most relaxed interviews are undoubtedly with women: notably an awestruck Mel B who allowed him to shape and direct their *Beautiful Strange* encounter.

Transient relationships

Given his much publicised affinity with women and all things feminine, it's curious that none of Prince's relationships with women – personal or professional – have endured. Wendy and Lisa were still offering unflattering and bitter comments about their former boss 15 years after their departure. Their current relationship with Prince seems guarded and distant, pointing to unfinished business.

Prince clearly accepts and perhaps even admires strong, self-sufficient women – educator Marva Collins and fellow artists Mavis Staples, Patti La Belle, Rosie Gaines and Chaka Khan. Yet every one of these relationships including those most personally intense – with Kim Upsher, Susan Moonsie, Jill Jones, Vanity, Susannah Melvoin, Sheila E., Anna Garcia, Kim Basinger, Carmen Electra and Mayte – appear to be transient.

The man himself has perhaps provided one kind of explanation: "I like to watch." Prince has always presented himself as a singular man – a unique musician, a renegade, an outsider, a watcher, even a voyeur whose "curiosity knows no shame". The voyeur features in many of Prince's songs including "Violet The Organ Grinder," "Pheromone," "I Wanna Melt With U," the videos for which sample the style of pornographic movies, as does "Acknowledge Me" where the boys wear suspender belts and the girls in true S&M style lead men on chains like dogs.

The voyeur is represented by the eye and it's no coincidence that many of Prince's studio photographs and recording artworks feature his eye or eyes looking out into the world with a detached and dispassionate stare. The roles played by Kirstie Alley, Nona Gaye and Corrie Dana also express that detachment. As characters they watch Prince at a distance; as actors they are agents for Prince in maintaining his distance from the crowd.

Bitch or angel

Prince's detachment is most apparent in the idiosyncratic way he stylises women. All of the women in his entourages have fitted somewhere along a continuum of familiar sexual types – from "bitches" (Vanity) through to angels (Mayte). As a "bitch" concept, Vanity 6 and Apollonia 6 have been variously damned as "tacky," "perverted" and an outdated adolescent fantasy that demeaned women. In a sense Vanity 6 and Apollonia 6 were far from being an anachronism; they were very much part of '80s Retro. Their "sisters" may have been padding out their corporate shoulders and talking about sexploitation but like most late '70s/early '80s performers, Vanity and Apollonia's "look" was a direct take on an earlier style – in their case '40s-'50s "Cheesecake."

Prince had been borrowing and recycling styles long before the Vanity 6 project – punk and pimp, for example. Early commentators put this down to Prince's eclecticism but it was more than that. Whereas other '80s performers (for example, Adam Ant and Boy George) studied a particular genre and absorbed it into their own personal style, Prince tended to take only the most obvious, familiar aspects of a concept or fashion and use it

CALL ME ELECTRIC MAN

Photos by Paul Quartz, Frank Mower, and Warner Bros



as a fetish for his audience. With *Diamonds And Pearls* he took the Gangsta Glam of Raymond Chandler and Film Noir, threw in some Audrey Hepburn/Jane Russell sophistication (Diamond and Pearl) and added a little of the Epic from ancient Assyria and Rome with his hairstyle and stage settings – all chosen for their readily identifiable cultural meanings.

Thus Vanity was a "nasty girl" before she sang even one note. She and her "ladies" wore all the recognisable fetishes – lace underwear, suspender belts, leather. From 1999 through to *Come*, Prince sets and videos are a visual catalogue of fetishistic gear: captain caps, masks, chains, bars, leather and feathers, not to speak of Prince's own frills, laces, and bottomless breeches. As a keen observer of the ways in which people "show" or express their inner life, Prince knows how to press all the right cultural buttons on sexuality.

Mayte's transformation

Mayte has played every role that Prince ever required of a woman including the two traditional extremes of desirability – the pneumatic lover with pussy control and virgin/angel. Mayte starts as the pretty, innocent girl on roller skates, evolves into a mysterious and alluring belly dancer, and goes on to be a hip hop sex pot. She even transforms herself into Prince as part of the *Act II* show not only demonstrating the illusory nature of "Prince" but also hinting at their more personal association.

How then did Mayte make the transition to friend, lover, mother, wife? Do we believe Prince when he told Oprah, "I almost willed her to me"? Prince's words shouldn't be taken too literally but power, control, intimacy and freedom have been ongoing themes and tensions in both his public and private lives. The handcuffs of sexual bondage used in "Automatic" become the handcuffs he gives to Mayte as a symbol of their spiritual bond; the diamante handcuffs of "creative bondage" he wore during his battle with Warners become the manacles that he breaks apart in *Emancipation*.

The way in which Prince attempted to stage manage the progress of his marriage to Mayte and their sep-

aration, however, reveals both a will to control public perceptions and a high level of personal detachment. With a couple of notable exceptions (the marriage ceremony and the death of their child) Prince placed every aspect of his relationship with Mayte in the public domain. Its representation may not have been realistic or believable (suggesting that he was either out of touch with his own feelings or public understanding) but Prince certainly made his marriage part of the "show."

Managing his own message

As a married man with a wife who had "retired," there was no other woman who could act as mediator, apart from a female publicist producing the occasional press release. For the first time, Prince was managing his own message and he turned to the kinds of imagery and spin that he was most familiar with.

There was the Internet wedding program, which mythologised their relationship as a quasi-religious Epic, followed by a syndicated wedding photo showing the couple in a steamy Mills & Boon pose. His official website Love4oneanother.com posted a sequence of salacious reports about Tom the Peeper, who allegedly took explicit photos of the couple making love on a beach in Hawaii (August 1997). Was the purpose of these postings to show that Prince was immune to blackmail, or, to sell the idea that he and Mayte were still a "hot" couple? There was also the vignette of an outdoor lunch at Campiello's (September, 1997) as they "spent their last afternoon 2gether (until next month...)." Was Prince generously sharing an intimate moment with fans, or, anticipating the inevitable gossip when people noticed that they were no longer the inseparable couple? Whatever his motives, these seemingly private moments were served up to a gossip greedy public for its delectation. Likewise, the press conference held in late 1998 in Spain where Prince announced that he and Mayte had annulled their marriage CONtract and would "re-marry" on St Valentine's Day 1999.

The purchase of the house in Spain was variously reported as a gift to Mayte, then the NPC, then proposed as an orphanage. Photos of the house suggest that

Prince was well and truly the "owner" if not the occupier. In true Lord of the Manor style his symbol (incorporating an "M" as a minor detail) is stamped on plateware, furnishings and the exterior of the house. One of the last images of their marriage, is the Steve Parke photo of Mayte and Prince at rest (*Style*, May 2000). In a coolly immaculate and symmetrically composed shot they are curled up on a bed end to end. The import of the pose is clear – together yet apart. Prince can hardly have overlooked this interpretation and it stands as a very public and oddly detached statement on what most people might have otherwise assumed was a loving relationship.

From engagement through to divorce, Mayte and Prince's relationship may indeed have been the Greatest Romance That's Ever Been Sold. It undoubtedly served a purpose in maintaining Prince's public presence and sense of who he thought he should be at that particular time in his life.

The New World

The ladies may still call Prince "Electric Man" but it's unlikely that he will ever rely on a female mediator or ingenue in quite the same way he did in the '80s and '90s. Apart from anything else, the gawdy days of rock gods, princes and princesses with their fairy tale entourages and court gossip have been usurped by a rising of the masses. In 2001, the public can watch the transformation of the boy/girl next door into a *Popstar* or a *Survivor* through "reality" television programs.

Prince is yet to create a path for himself in this New World. This is apparent in the way he has chosen to present his new dancer, Geneva. While the Geneva wallpaper on offer for download from the npgonlineltd.com website is reminiscent of Vanity "Cheesecake" poses, so far there has been no attempt to construct a public persona or mythology around her and she is predominantly feted for her extraordinary dancing. Whether by choice or circumstance, perhaps Prince has finally recognised the value of being his own messenger and to let the music speak for itself.

By Vicki Shuttleworth.

MAKE IT THROUGH THE STORM

Prince met singer Sue Ann Carwell in 1978. She was 16 years old at the time but was already known in musicians' circles as one of Minneapolis' finest soul singers. Prince was excited about her vocal abilities. He asked her to sing backing vocals and play percussion in his band, which she did for a short time in the summer of 1978. At the same time, he wanted her to launch a career as Suzy Stone, singing his songs – an early attempt at a side project by Prince. In this interview with *UPTOWN'S* Duane Tudahl, Sue Ann talks about her work with Prince and her career since the late '70s.

SUE ANN CARWELL IS THE DAUGHTER OF JAZZ DRUMMER Sticks Carwell, who played with Louis Armstrong amongst others. She is sister of singer Carl Carwell, who did brief stints in Earth, Wind & Fire and The Village People, and released a solo album, *101 North*, produced by George Duke. Rapper T.C. Ellis is a half-brother. He released an album, *True Confessions*, on Paisley Park Records in 1991.

Sue Ann had been a member of The Enterprise Band Of Pleasure and had sung with Flyte Tyme for a short period before going solo. André Cymone saw her act one night before bringing Prince with him the next time. "Prince was blown away," Sue Ann remembers. "I was very well-advanced as a singer at 16. Prince was so enthusiastic – he was so into me! He would call me all the time and I would go over to his house. I thought the guy was really weird. But he was a very nice man."

Suzy Stone

Prince wanted her to launch a solo career as Suzy Stone, singing songs that he would write for her. In the summer of 1978, he recorded four, five songs for use by her, including "Wouldn't You Love To Love Me?", "Make It Through The Storm," and "Since We've Been Together." The tracks were recorded in his Edina home (on France Avenue) and at Sound 80. She remembers recording "Since We've Been Together" at Sound 80, "He made me sit in that vocal booth for four hours! It was a [vocal] riff that I couldn't do. He got so mad at me. But when I nailed it, he said, 'Damn, you're bad!'"

At the same time, Sue Ann joined Prince's band to sing backing vocals and play congas. "He put me in the band," Sue Ann emphasizes. "I didn't audition. He had William Doughty to help me play congas. There were congas on 'Just As Long As We're Together,' which we were going to play. The band was so bad! It sounded so full even though it was just a four-piece." In addition to

Sue Ann, Prince's band at the time included André Cymone, Bobby Z. Rivkin, and Gayle Chapman.

However, despite Prince's enthusiasm about her vocal abilities and prospects for a solo career, Sue Ann says she was "just young, wild, and rebellious" and she didn't feel "ready to join Prince's band. Besides, I was into my own thing." She also had her doubts about launching a solo career as Suzy Stone, "I didn't really believe in Prince. And I definitely didn't want to have a fictitious name!" She remembers one piece of advice he gave her, "He told me, 'Whatever you do, go the other way – be different.'"

Enter Owen Husney

Prince and his manager, Owen Husney, fell out in late 1978. Realising that he had lost Prince as his client, Husney approached Sue Ann about managing her. He promised her a recording contract. The idea of having Prince write and produce songs for Sue Ann was dropped when Husney became her manager. "Prince was mad because I left," Sue Ann says. "He held a grudge. He felt I betrayed him. He was mad at Owen and took it out on me."

Husney had many friends at Warner Bros., including Russ Thyret, who had been highly influential in signing Prince to the label. Husney arranged for a number of Warner Bros. executives to see Sue Ann perform. They were very excited and Thyret promptly signed her to the label. However, Thyret felt the demos she had done with Prince sounded too similar to Prince's material, so Husney brought in another producer to work with her on songs for her debut album. One of the songs she recorded after splitting from Prince was "I'm Saving It Up," previously believed to have been a Prince song (it has nothing to do with him). Sue Ann released her Warner Bros. debut album in 1981. Prince had no involvement in the album.

Solo career

Despite his disappointment, Prince called Sue up and invited her to open up for him at the Met Ce on March 7th 1982. The next night, she joined him on at First Avenue to sing "Still Waiting." "I blew his as the stage," she recalls. "He snatched the mike back! He me, 'You oversang my song!' He said all kinds of shit." In the early '80s, Prince and Sue Ann have met several times often visiting each other backstage at shows.

Today, Sue Ann lives with her husband, T Jenkins (formerly of Cameo), and their two children in Los Angeles. Although her career as a solo artist never really took off, she is one of the most sought-after session and demo singers in the entire pop world, much more successful today, doing session work."

Sue Ann records guide vocals and sings backing vocals, often "fattening" the vocals, for artists like Whitney Houston, Celine Dion, TLC, Toni Braxton, Ricky Martin, Rod Stewart, Christina Aguilera, and Britney Spears. LaBelle is one of many singers who have used her ranging skills. She has also done soundtrack work on *Wedding Planner*, *Moulin Rouge*, *Anastasia*, *Space Jam*, and *Road To Eldorado* amongst others.

By Duane Tudahl.

For more information about Sue Ann Carwell, you can visit her website:

www.peacecity1.com/sueanncarwell/





David Rivkin was an engineer at the ASI STUDIO in Minneapolis when Prince came to the studio in early 1976 to record some songs with his group GRAND CENTRAL CORPORATION. Originally a musician, David had been involved with several Twin Cities bands in the sixties, including THE CHANCELLORS and THE HIGH SPIRITS, before embarking on a career as engineer and producer. He had moved on to work at SOUND 80, another Minneapolis studio, when Prince recorded demos there in 1977. They struck up a friendship, and David would go on to work with Prince on numerous projects over the years.

His younger brother, Bobby, was Prince's drummer 1978–86. ►

We Can Funk

THE FIRST PART OF OUR CONVERSATION WITH DAVID WAS published in *UPTOWN* #47. In this second part, he talks about his work on albums with Mazarati, Sheila E., Jill Jones, and Tyka Nelson amongst others.

Mazarati

– You worked with Brown Mark (Mark Brown) on the Mazarati album. What can you tell us about that project and the sessions with them?

– It was all done at Sunset Sound. Prince called me one day and said, “Can you come out to L.A. for the weekend? I got some stuff for you to do.” So I packed two pair of pants and went out to L.A. When I got there Prince said, “Oh, by the way, you’ve got to be here for a couple of months. We have a Mazarati album to do.” He had a couple of songs he wrote “100 MPH” and “Jerk Out” that he wanted them to do. We just put their voices on them.

He also gave me the song “Kiss” and said, “Do this!” The group went, “We can’t do that, that’s an acoustic guitar song, what are we gonna do with that?” So we stayed up all night and made that track that we’re familiar with. The next morning [Prince] came in, took the tape and put his voice and lead guitar on it. He had already done it. He said, “It was too good for you guys, I take it back.”

– Any idea how long it took to record the album?

– It didn’t take very long. We did it pretty fast. [Prince] was in studio C, and I was in studio B, he was running back and forth, just like he wanted Paisley Park eventually to be like. Some people doing this over here, and someone else doing this over there, it’s what he always wanted. I don’t know if it was Susan [Rogers] or Peggy [McCreary] engineering for Prince at that point. Somebody helped him all the time to set up, and that was usually Susan or Peggy. He actually gave me the title producer; he graduated me from engineer because he knew I could do it. That’s a really big favour, cause you can’t be a producer unless you produce something, and you can’t produce something unless you are a producer. But he was righteous enough to do it, and I gotta thank him for that.

– Was Prince going to have been more involved in the project or was it mainly Brown Mark’s project? Do you think he wanted to keep Prince out of it?

– It was mainly Brown Mark’s project, but Prince wanted to make sure there was some hits on there. Brown Mark was mad when Prince gave us “Kiss,” he didn’t like that at all, he walked out. We put a bass part on it, but Prince pulled it off, that’s probably one of the reasons there’s no bass.

– Did Prince supply any more songs for possible use by Mazarati?

– I don’t think so.

– For “100 MPH” you seem to have used the basic tracks from Prince’s own recording. Is that correct?

– I’m sure it’s the basic tracks.

– Didn’t “Jerk Out” start out as a track for The Time’s second album? Why didn’t Mazarati use this song?

– I don’t know if there was something with Mark and him, that he didn’t want to use Prince’s songs. It might have been. I can’t remember exactly. “100 MPH” was an obvious song that everybody liked. “Jerk Out,” I think, that the lyrics were controversial. There was some objection to it. Terry Casey didn’t like saying that – he was really uncomfortable. There was something about a white woman and a black guy. He had a gospel background and all. Marvin and Bruce also had gospel backgrounds, Bruce’s dad is a preacher, so they’re kind of un-

“Kiss”

– What can you tell us about “Kiss”?

– I think we had most of the album done. He must have given it to me before he went, because we did it in one night, and he did his part the next morning in two hours, and that was it.

– Was “Kiss” intended to be the second Prince tune on the Mazarati album?

– I know that Warner Bros. didn’t like it. He gave it to them and they hated it. They said, “We can’t put this out, there’s no bass, sounds like a demo.” Prince must have had enough power to say, “You’re not getting another song, that’s the one we’re gonna put out.”

– What can you tell us about the recording of “Kiss”? Who in Mazarati were involved? In what ways did

“Prince called me one day and said, ‘Can you come out to L.A. for the weekend? I got some stuff for you to do.’ So I packed two pair of pants and went out to L.A. When I got there Prince said, ‘Oh, by the way, you’ve got to be here for a couple of months. We have a Mazarati album to do.’”

your version differ from the one Prince did?

– He gave us an acoustic guitar version, and we turned it into a groove. I sat up all night with Marvin, Bruce and myself. We came up with this drumbeat. Coke Johnson, the co-engineer, used a trick called gating; we gated my acoustic guitar into the hi-hat, and that is what is doing the rhythm on that song. Everyone tried to find out what it was, but that’s what it was. And the piano part I stole from the Bo Diddley song “Say No,” it’s just a little tinkly piano part. And the background vocals I stole from a Brenda Lee song called “Sweet Nothings.” It’s like a big soup of everything.

Bruce and Marvin are great singers so they did some gospel harmonies in the background. Basically that is what it was; there is nothing else on there. There’s drums, the acoustic guitar rhythm, the piano part, and the background vocals, and Prince put the lead guitar and his voice on there, and that’s it. I think the song is on about five tracks. Prince just took [Mazarati’s] lead vocal off; they sang it an octave lower.

– We understand Prince reclaimed the song after hearing and really liking your version of “Kiss.” How did it happen? Was it long after you had cut your version or was it just a matter of days?

– It was a matter of minutes. We went home at 6 in the morning, and he came in probably at 8, and it was done at 10.

– Tony Christian [Mazarati] suggests that Prince reclaimed the song without really thinking about the band’s reaction. Were they unsure of what to do with the song? Didn’t they see the song’s potential?

– He didn’t ask anybody. Of course to him it was his song. He promised all kinds of stuff to us to make this thing happen, but in a way he didn’t consider anyone’s reactions. But on the other hand, he did it and it was fine, probably better than if Mazarati had done it. I prefer his version, the cool guitar part and all, he definitely put his thing on it, no question about that. It wasn’t like – that was our hit! It wasn’t that kinda thing. Maybe [Mazarati] felt that way, I was the producer so

with it, maybe not. It was so drastically different from Prince’s version and his delivery was great.

– After reclaiming “Kiss,” do you think Prince was determined to include it in the film and on *Parade*? Alan Leeds, in his liner notes to the greatest hits release, seems to suggest that Prince really wasn’t sure what to do with the tune, but added it to *Parade* as an after thought. What are your comments?

– Probably. He liked it, but it was so different so he wasn’t quite sure either. When he gave us that acoustic guitar version, we didn’t know what to do with it, so I had the license to go nuts and do whatever I wanted with it. It’s a hybrid of this song, a weird gating technique, and on top of that it was totally dry.

– Do you feel, as Tony Christian does, that you

should have been given some kind of songwriting credit on “Kiss” for the work you did?

– I don’t know. I might be a little naive about this stuff sometimes, but I don’t question it, it doesn’t really bother me. All I know is that I made “Kiss” and that’s all I care about, and I get paid. It gets into a dangerous area sometimes, if I wanted to grab songwriting credits for a song I didn’t come up with, it might have been a feud, and that wouldn’t have been working. I don’t need to fight about that, especially if it’s gonna kill the song.

I know Prince is very proud, and it’s pretty hard to have him give up any kinda rights, that’s for sure. As I said he gave me the title producer, and as far as I’m concerned he has paid me back over and over. He has done a lot for me.

– We think Brown Mark was very disappointed in the group’s lack of support and promotion by Paisley Park. What’s your opinion on this?

– I think he was, too. [Mazarati’s album] wasn’t the big hit like he expected it to be. He complained, he argued. He was very verbal about it.

– How do you like the album?

– I thought it could have been a lot better. The concept was cool, basically radical punky black guys with ripped jeans, doing rock music. That was a great concept, like a Living Color kinda thing way before its time. Maybe the timing was wrong and the songs weren’t there either, but it was a great concept, it just didn’t happen. Mazarati’s writing didn’t work, and Prince had to add a song to make it work, but everybody saw through it and thought it was a Prince song.

Sheila E.

– The next time we’ve seen you listed as producer on an album that involves Prince is Sheila E.’s third, self-titled album, released in January 1987, “Produced and arranged by Sheila E. in association with David Z.” What can you tell us about this project and your involvement?

– Well, I basically did the same thing I always do.

be, you know, producer. And Prince wanted to give her a chance to establish herself. What happened was, I went in, André [Cymone] and I were doing Jody Watley in one room and Prince was in the other room. There was a tremendous jealousy between André and Prince at the time. I was running back and forth kind of like working on both projects at once.

We did this song "Hold Me" first and it came out really good. Everybody loved it so then Prince wanted me to do the rest of the record. So basically it was Levi and myself and Sheila that did that record. We did some of it in Atlanta, at Cheshire Sound, because she was on the road. We did some of that Sunset Sound. I remember telling her that she could be her own artist in her own right, but she was very, very hung up on sounding just like Prince. And that was kind of a disappointment to me because I thought she was fabulous and that she could easily establish her own identity. But at the time, she was enamoured with Prince's sounds and looks and movements and everything and she was trying to copy it exactly, which ultimately I didn't think was a great idea. It proved not to be.

– When Prince had you come in working on Sheila, was the intent to distract you from the Jody project?

– Who knows?! You never know. With his logic, maybe. But on the other hand I don't think anybody knew who Jody Watley was. She was just a singer from Shalamar. She was very new. I mean, there was no threat there. But because it was André, I suppose he didn't like the idea of sharing me with him. Maybe it wasn't Jody so much as it was André's participation.

I have to laugh here about the credit reading, "Produced and arranged by Sheila E. in association with David Z." Perhaps it should've been the other way around? It happens. It's the music business. I mean, basically, I did the same thing on "Kiss." I got arranging credit so... You know, people just have trouble with that sometimes. Can't let that stop you, though.

– Did you come in and work on some of the sessions or were you involved from beginning to end?

– Actually Prince did a couple by himself and I think Sheila might have done a couple by herself. I'm not sure. I think I basically mixed the whole thing, though. And I probably was in on like seven or eight of the songs. It was a very spread-out project because of the touring. We recorded everywhere in the country, I think. I remember being in Capitol Records and in Atlanta for a long time. We just did it when we could.

– We think the songs on the album that are copyrighted by Girlsongs were written by Prince: "Pride And The Passion," "Koo Koo," "Love On A Blue Train," "Boy's Club," and "One Day (I'm Gonna Make You Mine)." What do you know about this? The other songs were co-written by Sheila with various band members.

– Yeah. He had a strange habit at the time. I mean in a lot of cases he would put his name on stuff that other people worked on. In a lot of cases that's what most stars would do. But he had a weird reverse habit of putting other peoples' names on stuff that he did. That was really strange. He'd credit Paul Peterson, he'd credit Sheila with stuff that he wrote. I don't understand why but I guess he just wanted to spread himself out and think there was an army in back of him.

– An outtake called "Grease" was cut during Sunset Sound sessions in April 1986 that also yielded "Soul Salsa," "Hon E Man," "Wednesday Like A River." What do you know about "Grease"? Was it just a jam?

– Yeah, those are very strange songs. "Grease" was just a jam...

– How comfortable was Sheila about singing? We understand it took a lot of persuasion by Prince before she recorded *The Glamorous Life*.

– I don't know about that. But when I worked with her, she was a great singer. Man, I would tell her to breathe heavy and, she'd give me a completely dramatic breathing of the song, you know. She was very, very good, and really impressed me and with her ability to project emotion.

– Do you agree that Sheila (and Prince) wanted to downplay Prince's involvement after all the attention Prince got for his work on *The Glamorous Life*? Sheila felt a need to prove that she could "do it on her own"?

– Yeah, he wanted to watch her.

– Do you know anything about the aborted Sheila E album that she worked on in 1987–88 with Prince? "Knucklehead" was one song they did.

– Boy, I never heard of that. No, I don't remember anything about that. I wasn't involved in that.

– How did you like working with Sheila? Do you agree with Bobby [Z. Rivkin] and others who feel she is perhaps the most accomplished drummer Prince has ever worked with?

– Yeah, she's wonderful. She's the hardest hitting drummer I ever worked with, in high heels too. Really, I never saw anybody hit the drums so hard. She's a strong girl.

– What's your opinion on Sheila's three Paisley Park records: *The Glamorous Life*, *Romance 1600* and *Sheila E.*?

– Well, I thought *The Glamorous Life* was really great. It's just unfortunate, I think, that she didn't take off in her own right. She tried to copy Prince too much on the next two albums. I mean, Paisley Park Records was not exactly a priority with Warner Bros. so it was neither here nor there. I don't know whose fault it was. This is my impression, but I believe it is correct that Paisley Park Records was basically a carrot that they held in front of Prince to keep him on Warner Bros.; it was something they gave him, to play around with. I don't know if their commitment was so real.

Jill Jones

– You and Jill Jones are listed as producers of her

brilliant album (released May 1987). Did you work on all the tracks?

– Yep, yep, yep.

– Jill is listed as co-producer with you, but wasn't Prince in reality producing most of the album with you? Did you produce the tracks that didn't involve Prince or how did it work out?

– Well, Prince sometimes gave me the track and then put her voice on it. Sometimes we recorded it at the Warehouse and then I went to New York to do some of her vocals and a couple different things like strings, and we put Steve Stevens on one the songs. Actually we did a track ["With You"] there with all these New York session players. Steve was a friend of Jill's and he was great. He came in, played anything you wanted him to play. He was really good.

– From what we understand, Prince and Jill began planning and recording for the album in 1983 or even earlier. They recorded "Mia Bocca" and "G-Spot" in '83. What do you know about the origins of the album?

– I think those two songs were first. I think it was his vocal on there. We fixed them up. We used this drum machine, his Linn, that was on there and probably the bass part. There is a lot of the stuff we used and a lot of the stuff we added to.

– We think Prince/Jill worked on several tunes around May of 1985 at Sunset Sound: "Killin' At The Soda Shop," "My Baby Knows How To Love Me," "Stella And Charles," "My Man," and "For Love." Do you recognize any of the songs, apart from "My Man" and "For Love" which ended up on the album?

– Oh sure, "My Man," "For Love," "Killin' At The Soda Shop," and "My Baby Knows How To Love Me." Those four I think we did for her. "Killin' At The Soda Shop" was a story about a guy and a girl and meeting at a soda shop and a murder, you know that kind of stuff. "My Baby Knows How To Love Me" was a poppier song. There were some good songs. I don't know why they didn't make the record.

– Do you recall anything about "Euphoria Highway," "Living Doll," "Too Rough"?

– Yeah, "Living Doll," she's singing about herself being a living doll. Ah wait a minute, it's not about herself. It's kind of a Barbie doll song, I mean, kind of one of

"Jerk Out": From The Time to Mazarati to The Time

"Jerk Out" was originally recorded for The Time's *What Time Is It?* album. The song was pulled out during the Mazarati sessions in 1985 and the group's singer, Sir Casey Terry, replaced Morris Day's lead vocal. The Mazarati take is circulating amongst collectors.

The song eventually surfaced in 1990 on The Time's *Pandemonium* in a version that is quite different from the 1985 version although the basic tracks were kept. Mazarati's version is more instrumental, placing more focus on the scratchy "Controversy"-style rhythm guitar lick of the chorus. The sung chorus, "Jerk out, jerking everything in sight..." only appears towards the end of Mazarati's version. The Time version also adds a couple of guitar solos by Jesse Johnson. The *Pandemonium* version is the more conventional and commercial sounding of the two.

The original lyric of "Jerk Out" was quite provocative, containing overt sexual remarks. The first

version of the song starts out much like the *Pandemonium* track, with the protagonist (Morris Day/Sir Casey Terry) picking up a woman at a party. The *Pandemonium* version finds Day taking her home, only to tell her to leave after they have made love because he likes to sleep alone. In the first version, however, the scenario is very different, as he decides to tie the woman up, arguing, "I figured that's what she liked, but what the hell, it didn't matter to me, she was white." Entering into a monologue, he asks accusingly, "How come people in your neighbourhood don't like it when a brother's rich? Ain't my blood the same colour as yours? Answer that question, bitch!" He then threatens her, saying that she will be dead if she doesn't "rearrange [her] brain."

Unquestionably, the original lyric was deemed too controversial for mass consumption, which is why the song, despite its tremendous musical merits, was left off both *What Time Is It?* and *Mazarati*.



TYKA NELSON *Royal Blue*



Albums with David Z. Rivkin input discussed in this interview (from top left to bottom right):
Mazarati (Mazarati), *Parade* (Prince And The Revolution), *Sheila E.* (Sheila E.), *Jill Jones* (Jill Jones), *Royal Blue* (Tyka Nelson), *I Am* (Elisa Fiorillo), *Graffiti Bridge* (Prince), *Here It Is* (Jevetta Steele), and *Heaven Help Us All* (The Steeles).

ent. Did you see the video? It was like this French film director and it was beautiful, really beautifully shot. That was just another case of Paisley Park Records, I suppose, not getting the proper promotion. It wound up being some sort of a cult thing in Europe. Just because the record's good doesn't mean it's going to sell. There's a lot more to it.

– Do you know if work began on a second album with Jill Jones? Why didn't it work out?

– I know Jill and Prince had some sort of a falling-out. Maybe it's the same kind of thing that happened to Sheila. I don't know.

Tyka Nelson and Elisa Fiorillo

– Two other singers you've worked with are Elisa Fiorillo and Prince's sister, Tyka Nelson. How did Tyka's *Royal Blue* album come about?

– First of all that was not a Prince-initiated project. As a matter of fact, Prince, I don't think was very happy about it. For one reason or another I remember him being kind of weird about it. Tyka was managed by a guy named Jeff Pink, who was trying to get her a deal and one day approached me and Ricky Peterson, and said, "You know we need to do this." We went over to a different studio, Metro Studios, and did three demos with Tyka. On the strength of that, they got Chrysalis Records interested. They signed her. This had absolutely nothing to do with Prince.

Tyka was actually very, very good on her own, I thought. But

those songs, sex songs. She was set up to be a cutesy. Sort of a sex object and that fit the bill.

– Do you know anything about the song "Too Rough?" Is this the same song as "Rough" that was tried out during The Family sessions?

– Yeah, [singing] "Too rough, too rough." That never made the record either?

– No.

– I guess not. That was a pretty cool song, actually. I loved that song. I thought that was really good.

– It's that the same one that was tried out during the Family sessions?

– Yeah. It was basically, "Your love is too rough." Typical Prince stuff.

– We think work was being done on the album in November 1986, at Sunset Sound. Was this when you wrapped up work on the album?

– I think so. I believe we put the album together and then after the fact Prince went, "This song needs this, this song needs that," and we went and remixed and re-recorded over some the stuff.

– Why was it decided that the album needed more work or songs?

– Prince decided it needed more work or songs.

That's why. We don't go, "What?" We go, "Yes, OK."

– Why was "All Day, All Night" brought out for the album? It is a live recording from First Avenue, June 7th, 1984 – correct?

– The original recording had Wendy and Prince singing it from First Avenue. I recorded that track. And I can't remember, did we put Jill's voice on top of that? I guess we must've. [Singing] "You can be my baby, make you feel alright." Yeah, I guess we did, but I don't remember doing that. I love that song. But it was originally Wendy, Lisa, and Prince singing.

– Did Prince add some instrumentation to "77 Bleeker St."? Was the song recorded after the album was completed?

– The song was recorded after the album was completed but not mixed. We recorded it in New York. I don't know, did he add stuff to it? I can't remember. We did the track. It was pretty cool in New York. I used some guys I had known as writers and players at the time. I don't remember if he added something. If he did, it was probably when I shipped the tape back to him. I think that's what happened.

– What's your opinion on the album?

– I thought it was a really cool album. Stuff like "Mis-

the fact remained was that she wasn't visually that pleasing and a lot of people thought she was going to be great looking. And that kind of killed her deal. They didn't give it much promotion.

– What was it like working with her?

– She was great. She had her own singing style. She had a really good sense of melody. And she was really terrific, you know. The first time in the studio...

– You'd be the rare individual to have worked both with Prince and a sibling in an artistic sense. Any similarities?

– Yes.

– Any surprises?

– Yes, you could hear similarities in the way she sang. Definitely. I mean, it was from the gut too. It wasn't imitated. It wasn't an imitation at all. She was trying not to imitate Prince. She was trying to do her own thing, which she did. I mean she was... I don't know if you ever heard that record?

– Oh sure.

– It was very sort of Janet Jackson-like or Paula Abdul-like, her songs and stuff. Way before that movement even happened. But you know, she did have some definite deep similarities in the way she hit certain notes

Her sense of melody is fabulous.

– You mentioned Jeff Pink a moment ago. Wasn't that the same guy who released the *Minneapolis Genius* record?

– Yeah, he disappeared from the music business.

– You worked with Ricky Peterson on Tyka's album. Was this the first time you worked with him? Do you feel he is a great musical talent? Apparently, he's one of the few who has turned down becoming a member of Prince's bands, instead concentrating on studio work.

– Yes. Yes to all of those. Yes that's the first time I worked with him and yes he's a great musical talent. And yes he did turn down Prince because he was making money doing sessions. He didn't need to do that. He has a strong musical energy in his own right. And he was more into jazz at the time, playing with David Sanborn. So Prince's gig didn't really slam one way or the other. He was doing what he wanted to do.

– You did the bulk of Elisa Fiorillo's *I Am* album. What can you tell us about this project? Didn't this start out as "your" project, with Prince getting involved as it was underway. Can you elaborate?

– That's right. I started this project for Chrysalis and brought her in to Minneapolis and we cut a few songs. That was done right after *Batman* was done. I was sitting in Paisley Park Studio B with my drum machine, trying to figure out a beat and bass part for a song. I was trying to write some stuff with Levi [Seacer Jr.] for Elisa. Prince walked in with Kim Basinger, they were holding hands. I was the only one in there and he goes, "What are you doing?" I said I was writing a song. He goes, "Well, we've got nothing to do." And I look at him and I go, "You and Kim Basinger have nothing to do?" I just couldn't believe he said we've got nothing to do. That was just like the weirdest comment to come from him...

Anyway, he listened to it and he goes, "That's great, let's write something." And that came out to be "I Am." And he stayed in there for eight hours. Kim laid on the couch while we worked on the song. She made us popcorn a couple of times. After I had the beat and the bass part going in my drum machine, he went scribbling madly with his pencil and paper. And in 10 minutes he had the words and the melody and harmony part and just

"I have to laugh here about the credit reading, 'Produced and arranged by Sheila E. in association with David Z.' Perhaps it should've been the other way around? It happens. It's the music business."

like that he goes, "Turn on the mic," and we recorded it and he recorded his vocal and his harmony parts and everything. That was how that song came about! He was bored. They came in to see what I was doing and that's what happened. Maybe that's why they weren't together so long...

– So it might be fair to suggest that "I Am" was inspired by Kim Basinger.

– I guess it might be, yeah. Along with her popcorn. There's the movie connection there, popcorn and Kim. She was real nice though. She has a Southern accent. She was a really interesting person.

– Levi Seacer Jr. was involved in the *I Am* album. How was it working with him? Prince seems to have worked quite a lot with Levi in 1989–92, often co-

crediting songs to him. Why do you think that is?

– Levi is very talented, he's multi-talented. And I always loved working with him. We wrote a couple of the songs together by ourselves with Elisa and then Prince and Levi, and I wrote a couple of songs with her or just with ourselves. Levi is a wonderful guy to work with. I'd work with him anytime anywhere. We've done a lot of neat stuff together. I love Levi.

– Why do you think Prince co-credited songs to him?

– Because he probably helped write them. And Levi is a very strong talent. So he did give him credit.

– Was the Fiorillo album done before work started on the *Graffiti Bridge* soundtrack?

– During. He was working on *Graffiti Bridge* in studio A and I was with Elisa Fiorillo in studio B. Actually he had Elisa sing on a couple of those things.

Graffiti Bridge

– Concerning *Graffiti Bridge*, you're credited for mixing "We Can Funk" and "Graffiti Bridge." How did that come about?

– Am I credited for that? Oh, it's good. "We Can Funk" is a great song that has been in the can for years. It was done many different ways.

– "We Can Funk": Was it sent to George Clinton or did he and Prince work together in the studio on the song?

– I think George came into the studio. I don't know if Prince was there. George put the chant on. It's possible that Prince wasn't even there when that happened. George was in Paisley Park all the time at that point.

– The *Graffiti Bridge* album seems to be a rehash – why so many old songs? Were the songs perhaps written with an (early incarnation of) the film in mind?

– He was thinking about that film long before it happened. Like I said, he was talking about *Graffiti Bridge* for years. He said that it was going to be the next thing. Then he said *The Dawn* was going to be the thing. You know, he kept talking about that too, but I think he might have conceived those songs early on, thinking of the film early on. It just took him that long to get around to making it.

– Do you agree that *Graffiti Bridge* was a transitional

album for Prince: he seemed to be losing interest in the use of drum machines and began using a bit more "traditional" instrumentation. What's your opinion?

– Yeah I think it was transitional. Aside from things like "We Can Funk," there's none of that soul stuff that he usually did. It was more psychedelic, I guess. I guess in that way, it was transitional. He was trying to find a different way to do things.

Jevetta Steele and The Steeles

– You are credited on "And How" with Prince and Levi Seacer Jr. on the European 1991 version of Jevetta Steele's *Here It Is* album. The album was later revised (a few songs substituted) and released in the

States. What can you tell us about "And How"?

– We wrote that together in the studio, Levi and Prince and I. I think that The Steeles band recorded it. Prince didn't do the track.

– Wasn't "And How" originally done by Prince in 1986?

– '86? No. It was right around when I worked on Elisa's album, '89-'90.

– Is it correct that you, Prince and Levi also wrote "Well Done" and "Move Me" (still unreleased) at this time? Was this a songwriting project? Were the songs tailored for use by specific artists?

– Yeah. We just wrote them. Prince had nothing [else] to do.

– Prince rarely, if ever, sits down to write songs with someone, side by side. Most of his songs that feature co-writing credits come from jams. Do you agree?

– Yes. That's the first time I ever think he did it.

– "Well Done" has been released on The Steeles' *Heaven Help Us All*, where it is credited only to Prince. Any comments on that?

– Oh, that was his ego taking over again, I guess. Levi and I were not very happy about that, but Prince re-did the drums and decided that because he re-did the drums that he needed all the writing credits. Go figure. Then J.D. [Steele] and I said, "No, we like the original version," which was done on my drum machine. I did the beat and the bass part and Prince did the vocal. It's all on the drum machine that I had. And that was basically done before him and Kim [Basinger] walked into the studio and then he did the vocals. But since he changed the drums, he thought he could have writing credit even though we liked the other version better. He was putting up a fight. He wanted his new version, but J.D. and I said, "No, come on, we liked that old version." The record company, Elektra, decided they liked the old version better and they finally put that on the record, but Prince still kept his name on it.

It's an image thing. It's the same problem he had with "Kiss" when I did it. He couldn't change his image. He couldn't share it, and say, "Well, yeah David, had something to do with it. Levi had something to do with it." He's just always had a hard time with that. The argument he gave me for "Kiss" was that "my record company said that I can't have a co-producer." Oh, well. God, that's really stupid.

– Are there more unreleased songwriting collaborations you have done with Prince?

– Yeah, I think so. I can't remember what the name of that one is. No, actually, I think you covered them all. There might be a couple early on but I don't remember.

– When and why did you leave Paisley or Prince?

– Why I left? Well, for me it was a question of survival. I sort of had to go where I think I can make a difference. What happened was basically that I got interested in doing something a little more real to me. I was doing a lot of pop records and some of them... When you get to a point when you do records for money, it gets to be bad.

I got interested in doing a blues band and I did this [blues] group, and I took it down to Memphis to find somebody who was interested in marketing blues, and I ran smack into the guys who owned The House of Blues Record label and they offered me a position, so I had to move to Memphis, which I did because I wanted to tackle new projects and a new area and a new challenge. So basically, that's why. For me it was just a question of a new thing to do.

The Lost

"Around The World In A Day"

Previously believed to have been cut by Prince in early 1984, "Around The World In A Day" didn't exist until June 1984, when David Coleman demoed the song at Sunset Sound, having been given two days' sessions as a birthday gift by Prince. The song was then re-recorded from scratch with partially new lyrics by Prince on September 16th 1984 at the Flying Cloud Drive warehouse in Eden Prairie that he was using for band rehearsals and occasional recordings (most of *Around The World In A Day* and the complete Family album were recorded there). Coleman participated in the recording. He discussed the song in a recent interview with *UPTOWN* [see the article *Laughter Is All U Pay* in this issue for more information].

Graffiti Bridge and the '88 Rave Unto The Joy Fantastic album

"Rave Unto The Joy Fantastic" and "God Is Alive" were previously believed to have been recorded at Olympic Studios in London in July 1988 on the *Lovesexy* tour. Although it is highly possible that Prince did some work on the two tracks in London, we have been able to confirm that the basic tracks of both songs were recorded at Paisley Park prior to the start of the *Lovesexy* tour, circa May/June 1988. Mavis Staples added a vocal to "God Is Alive" at Olympic Studios, a session which was captured by Albert Magnoli's camera team (a brief clip was included in *Prince: Musical Portrait*).

"Rave Unto The Joy Fantastic" (note the slight title change) is credited in the sleeve credits of *Rave Unto The Joy Fantastic* as having been recorded at Olympic Studios, but the engineer who was involved in the original recording distinctly remembers the song being laid down at Paisley Park shortly prior to the *Lovesexy* tour (Prince's credits tend to be rather erroneous from time to time).

Prince also recorded "If I Had A Harem" in 1988 at Paisley Park shortly before leaving for the *Lovesexy* tour of Europe. He introduced a slow, bluesy rendition of "If I Had A Harem" on the tour, re-titling it "Blues In C (If I Had A Harem)" (released on the *Lovesexy Live 2* video). It is noteworthy, however, that the song already existed when he introduced it on tour; it has been assumed that "Blues In C (If I Had A Harem)" was a number that Prince developed on tour. The original song is quite different from the live take, however, being a light and bouncy rockabilly-flavoured offering, featuring some jazzy guitar phrases and a prominent keyboard riff that was removed when Prince turned the song into a blues number. The lyrics of the two versions are essentially the same but there are a few minor differences.

Prince appears to have been working on two album projects simultaneously after finishing *Lovesexy*: *Graffiti Bridge*, which had been in the planning for some time, and *Rave Unto The Joy Fantastic*. An early version of *Graffiti Bridge* was assembled on September 27th 1989.

"Bloody Mouth"; "The Question Of U"; "Beat Town"; "Pink Cashmere"; "Melody Cool"; "The Grand Progression"; "God Is Alive." Most of the songs were tracked in 1987, but "Pink Cashmere" and "God Is Alive" came from pre-*Lovesexy* tour sessions in 1988. Three of the tracks eventually emerged on *Graffiti Bridge*: "Grafitti Bridge," "The Question Of U," and "Melody Cool."

At the same time, Prince was preparing *Rave Unto The Joy Fantastic*. He lifted three of the tracks ("Stimulation," "Melody Cool," and "God Is Alive") planned for *Graffiti Bridge*, so it is difficult to determine if *Rave* was an entirely separate project or whether the *Graffiti Bridge* album, at least temporarily, had evolved into *Rave*. Prince compiled a sequence of *Rave Unto The Joy Fantastic* on October 27th. The album is believed to have included: "The Voice Inside"; "Melody Cool"; "Rave Unto The Joy Fantastic"; "God Is Alive"; "If I Had A Harem"; "Stimulation"; "Still Would Stand All Time"; "Elephants And Flowers"; "Big House"; "We Got The Power."

A later configuration of *Rave Unto The Joy Fantastic*, dating to late 1988 or early 1989 (pre-*Batman*) had a revised track listing: "Rave Unto The Joy Fantastic"; "If I Had A Harem"; "Good Judy Girlfriend"; "Pink Cashmere"; "Electric Chair"; "Am I Without U?"; "God Is Alive"; "Still Would Stand All Time"; "Moonbeam Levels." While it is difficult to detect a unified theme to the *Rave* songs, it is obvious that the album, like the eventual *Graffiti Bridge* album, had a strong spiritual content. The *Graffiti Bridge*/*Rave Unto The Joy Fantastic* projects were placed on the shelf when Prince took on the *Batman* project.

Jana Jade a.k.a. Jana Anderson

We mentioned in *UPTOWN* #44 about Prince's little-known side project in 1989/90 with Jana Jade, who was singer Jana Anderson. Since then we have been able to speak with Jana about her work with Prince. The Jana Jade project actually wasn't much of a "project," since it never got any further than a few songs (including "Jana Jade's Army"), one reason being that she was working simultaneously with songwriter/musician Oliver Leiber, who has written hit songs for Paula Abdul and many others.

One of Jana's last sessions with Prince was "MPLS," released on 1-800-NEW-FUNK in 1994. She was not credited on the album; it just says "all instruments and vocals by: Minneapolis." There has been a great deal of confusion as to who the female singer is on this track, with names like Margie Cox and Kathleen Johnson being mentioned. However, Jana laid to rest all speculation, as she revealed that she sang lead vocals and did all the operatic background vocals on that song. As a matter of fact, she was under the impression that she was recording a demo when she sang her vocals, not realising that her parts were included on the final cut. In fact, she didn't even bother to purchase 1-800-NEW-FUNK. Much later, she got the CD and was amazed to find that she

"Thieves In The Temple" and The Chambers Brothers

It was listed in *DAYS OF WILD* that "Thieves In The Temple" on *Graffiti Bridge* was committed to tape on March 13th 1990. It is correct that the song was a late addition to *Graffiti Bridge*, however documentation shows that the song was recorded a little earlier than previously believed; it existed on March 7th 1990 (the exact recording date is unknown). The song was recorded and mixed in one marathon session.

A little-known fact is that the harmonica solo on "Thieves In The Temple" was sampled (on Prince's *Publason*) from a track with The Chambers Brothers, possibly "Are You Ready," the opening track on their 1970 album entitled *New Generation*. The album also includes the track "Funky," which Prince covered with The NPG in 1994 and has performed many times since 1995.

Like their West Coast contemporaries Sly and The Family Stone, The Chambers Brothers shattered racial and musical divides to forge a fusion of funk, gospel, blues, and rock. The Chambers siblings, George, Willie, Lester, and Joe, were born and raised in Lee County, Mississippi. White drummer Brian Keenan was added in 1965 and they began touring rock clubs and R&B venues alike. The same year, they released their debut album, *People Get Ready*. After recording 1968's *Shout* for the Vault label, the group signed to Columbia to issue *Time Has Come Today*, scoring a major pop hit with the title track. The follow-up, *A New Time - A New Day*, yielded another Top 40 hit, a cover of Otis Redding's classic "I Can't Turn You Loose," but subsequent efforts failed to maintain the commercial momentum. *New Generation*, which appears to be Prince's favourite, was their third album for Columbia. Upon completing 1972's *Oh My God*, The Chambers Brothers disbanded, only to reunite two years later for *Unbonded*. The album *Right Move* appeared in 1975, and although no new studio albums were forthcoming, the group regularly performed live in the decades to follow, with the brothers also pursuing individual projects.

Ingrid Chavez

The Ingrid Chavez track called "Crystal City" in *DAYS OF WILD* is in fact called "Crystal City Cry." It was worked on during sessions for her *May 19*, 1992 album in March 1991 but was left off the album. The song is an odd creation, being more of a sound collage and rhythmic experiment than a proper song. The sound effects include police sirens. Quite possibly, it was deemed too adventurous for Chavez's album.

The New MC Flash Band

In the early summer of 1991, Prince assembled a new group tentatively called The New MC Flash Band, which was going to be Margie Cox's backing group. They recorded "Standing At The Altar" in late June 1991. The

Is Found

ing band for Carmen Electra when she opened concerts on the 1992 *Diamonds And Pearls* tour. The group included amongst others Jamie Chezz on drums and Morris Hayes and Greg Sain on keyboards.

♣ album sessions

It was stated in *DAYS OF WILD* that the ♣ sessions began on October 1st 1991 since "Sweet Baby" was recorded on that date. However, it is more accurate to say that the ♣ album sessions commenced on December 1st 1991, because that is when Prince entered the studio with a batch of new song ideas for the project, having spent some time in Paris to work on the project. In the next few weeks, he and The NPG laid down "Sexy MF," "Love 2 The 9's," "The Sacrifice Of Victor," "And God Created Woman," and "Arrogance."

The ♣ album was all-new material except for three tracks: "Blue Light" (May 1991), "My Name Is Prince" (September 1991), and "Sweet Baby" (October 1991). Previously believed to be an updated version of a 1988 track, "The Max" was in fact newly written for ♣. There exists a 1988 song entitled "The Max," but it is entirely different musically and lyrically, only sharing the title with the ♣ track.

For quite some time, the opening trio of songs on the ♣ album were "Sexy MF," "Love 2 The 9's," and "The Morning Papers," all recorded live with The NPG. However, Prince decided to insert the previously recorded "My Name Is Prince" (essentially a solo performance by Prince) as the opening track much to the dismay of some of the NPG members, who preferred the original opening sequence.

Melbourne and Sydney sessions on the *Diamonds And Pearls* tour

Details about the Melbourne (Platinum Studios) and Sydney (Studios 301) sessions on the *Diamonds And Pearls* tour have been unclear and sometimes conflicting. We have done more research into these sessions and now have more complete and accurate information than previously.

The Melbourne sessions with The NPG at Platinum Studios in Melbourne involved primarily work on *I'll Do Anything* tracks: "Don't Talk 2 Strangers," "I'll Do Anything," "Poor Little Bastard," "Make Believe," "The Rest Of My Life," "There Is Lonely," "Be My Mirror," and "Wow." It should be noted that Prince began sessions for *I'll Do Anything* shortly before leaving for the *Diamonds And Pearls* tours and some of the songs, including "Make Believe" and "I'll Do Anything," were recorded twice, first at Paisley Park and then at Platinum Studios. However, "My Little Pill" was only recorded at Paisley. Prince's revamp of the 1985 song "Empty Room" was done without input from NPG members, possibly also at Paisley. "Poor Little Bastard" was only done in Melbourne. "I Can't Love U Anymore" exists only as a piano demo made by Prince in a hotel room in Australia on the tour (it was never recorded with the band).

The song "51 Hours," which is more or less a prototype for "Eye Wanna Melt With U" on ♣, was recorded by Mark Forrester, an Australian techno producer and engineer whom Prince met at Platinum Studios. Prince was very impressed with him and had him flown up from Melbourne for the subsequent Sydney sessions. Prince also asked him to come to Minneapolis and work for him after the tour was over. Tragically, four days after Prince left Australia, Mark had a head-on collision and died as he was driving back to Melbourne from Sydney.

The Sydney sessions yielded several tracks for *Goldnigga*, including the title track, "Deuce And A Quarter," and "Goldie's Parade." Also recorded at Studios 301 were "Peach," "Everybody Get On Up" (for Carmen Electra), "A 1,000 Hugs And Kisses" (which started out as a song for Rosie Gaines), and a song called "Baby Doll," intended for Kylie Minogue.

The London sessions at Olympic Studios did not involve The NPG and we have few details about what was done there. Perhaps most likely is that Prince worked on existing tracks.

Sandra St. Victor

As mentioned in *DAYS OF WILD*, Prince did some work with former Family Stand member Sandra St. Victor in the summer of 1995. After a meeting in Los Angeles, a very loose agreement was made to forge ahead with a collaboration. Subsequently, St. Victor sent some songs to Prince. He reworked the tracks, changing some of the music and lyrics before returning them: "Soul Sanctuary," "Eye'll Never B Another Fool," "Livin' 2 Die (Our Lives)," "Stone," and "Van Gogh." She seemed to be taken aback by his actions, having been under the impression that they would work together on the tracks in a studio. As a result of this disagreement in protocol, communication broke down.

Without informing St. Victor, Prince used "Soul Sanctuary" on *Emancipation*, failing to credit Johnny Kemp, who had co-written the track with St. Victor. "Van Gogh" was later submitted to the group Van Gogh; they re-recorded the song and released it in 1998 on their self-titled fourth album (see more below). "Eye'll Never B Another Fool," meanwhile, surfaced on Chaka Khan's *Come 2 My House*.

Van Gogh

The song "Van Gogh" was updated during the *Emancipation* sessions. Eric Leeds put on a saxophone part in May 1996 but Prince chose to leave the track off *Emancipation*. Two years later he found use for the song; he gave it to the group with the fitting name Van Gogh in March 1998. "A rep. for Prince's Love4OneAnother charity contacted us," the group's Robby Heisner told *UPTOWN*. "At first they just said that the head of their organisation was a songwriter and was considering giving us a song. We thought, 'what nerve,' not knowing who Mr. Secret was of course. Our *Three* CD had just come out in December of '97 but three months later we

UPTOWN #44 included the first instalment in our new series, *The Lost Is Found*, which will provide information on various Prince projects, songs, and sessions unearthed during our on-going research and documentation of different aspects of Prince's work. *The Lost Is Found* thus updates and revises information in our book *DAYS OF WILD*, published in April 2000.

quit pushing it to start work on a new one to feature this song thinking it might be a break for us. An organisation in New York called Coalition for Disabled Musicians gave them our phone number. We received a cassette by FedEx 10 days after the original phone call."

Van Gogh re-recorded the song from scratch. Heisner explains how they reworked the song, "Prince's version was sexy and long, two things we didn't do. His image is so strong he can get away with things we can't. I remember wishing he had sent us a pop song, 'Manic Monday' or 'Nothing Compares 2 U' type. Taking what he sent us and making it our own was the hardest thing I've done. Prince's demo has no guitar on it. There was a prominent sax riff in his version that I decided to leave out. He spoke at the beginning of his, 'Can you give me true love?' I decided to have girls sing it and I EQ'd my vocal to sound kind of telephone-ish. The bass line was cool, so I decided to have guitars play it real heavy and do it faster than his. I got Steve Stone from The Atlanta Rhythm Section to play guitar on it. The original version is very sexy and jazzy, everything we are not. I love Prince's guitar playing and wish he would do a lot more ripping so I really wanted to rock this up without losing the groove. It took me three months and lots of experimenting before I knew what I was going to do with it."

"As far as the lyrics, I did some creative re-arranging. The poem at the beginning of our version was actually a bridge that he did in a falsetto. I really liked the words and hated it being cut out all together so with that same EQ I spoke it over the beat and bass and flew it in at the last minute on the computer. I changed the melody a bit on the 'and I waited for so long' bridge and added backing vocals. The ending few bars really got away from his version. When we sent Prince a copy of the song, we heard he ran upstairs with it. To this day, we have never heard directly from him or of what he thought of our version. We thought he would appreciate the fact that we 'took it somewhere different' and didn't merely copy his version. His fans have been very supportive and encouraging. And all comment on the cool heavy guitars. We just wish Prince had said something publicly about giving us a song. It would have meant a great deal."

Me'Shell NdegeOcello

On July 3rd 1996, Prince jammed with Me'Shell NdegeOcello at a New York studio called Battery Studios. The day before he had performed "Dinner With Delores" on *The Late Show With David Letterman*. Prince's band consisted of Kathleen Dyson (guitar), Rhonda Smith (bass), Morris Hayes (keyboards), Kirk Johnson (drums), and Eric Leeds (saxophone). Also participating was Eric's friend, trumpet player Bryan Lynch.

The session with Me'Shell yielded two untitled tracks, one of which became "Emale" on *Emancipation* when Prince re-cut it at Paisley Park (the song is credited as a solo composition by Prince). His note in the *Emancipation* booklet states, "Re-recorded in Minneapolis after New York paved the way." ■

all issues so far...

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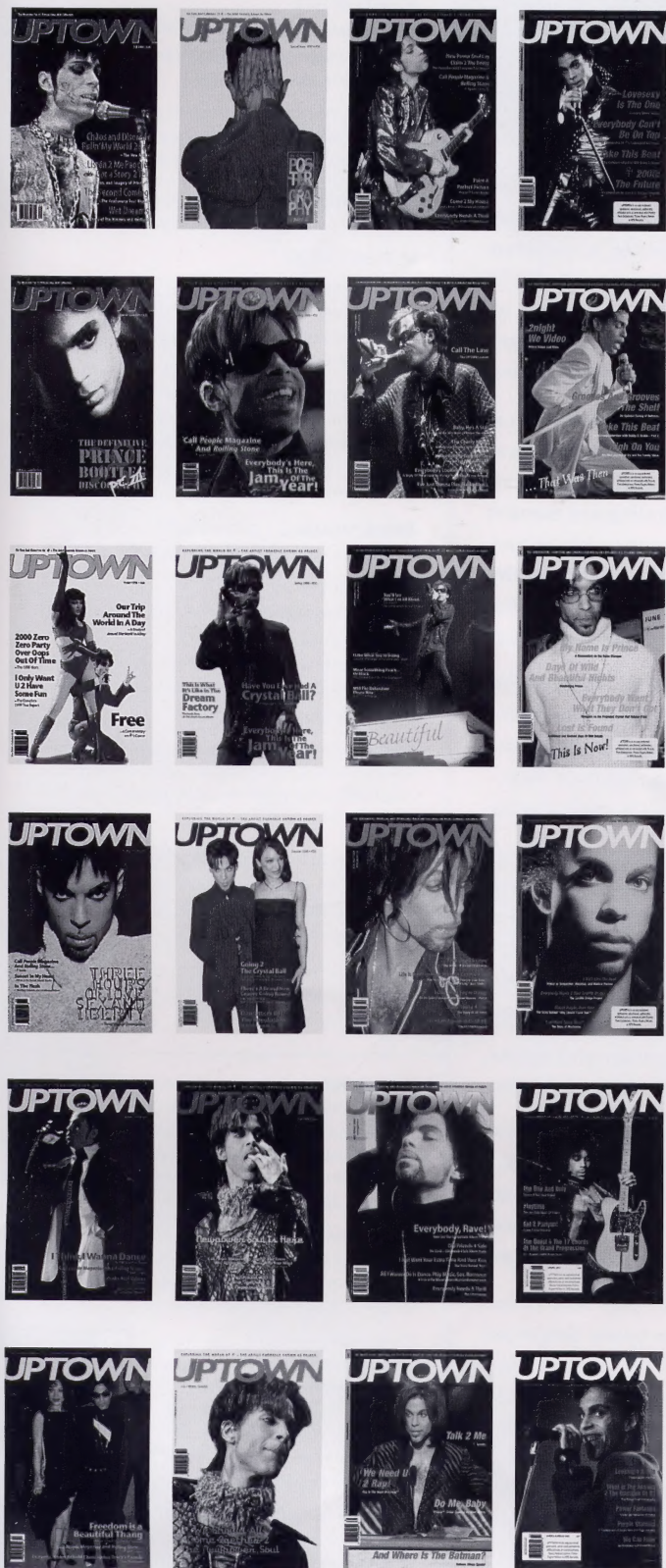
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TURN IT UP 2.0

THE COMPLETE GUIDE TO PRINCE RECORDINGS AND PERFORMANCES

TURN IT UP 2.0 is a fully updated and thoroughly revised version of **TURN IT UP**, which was published by **UPTOWN** in 1997 (and sold out since 1998). **TURN IT UP 2.0** documents Prince's recordings and performances in meticulous detail, discussing both his officially released music and unofficial recordings circulating amongst a vast international network of collectors: unreleased songs, concert and rehearsal tapes, TV and radio appearances. Bootleg records are not discussed, however, since **UPTOWN** entered into an agreement with Prince's organisation in 1999 to avoid the documentation of these types of illegal records.

While **TURN IT UP** was originally an 80-page book, **TURN IT UP 2.0** is a considerably expanded 160-page book with many new features, including an exhaustive **DATA BANK** chapter that catalogues all Prince's recording sessions, released and unreleased songs, tours, concerts, TV and radio appearances, and press conferences. **DATA BANK**'s A-Z of released songs lists nearly 700 original Prince compositions and approximately 300 remixes and alternate versions. Meanwhile, more than 450 songs are analysed and assessed in the most complete survey of Prince's unreleased music yet published. Band members, recording engineers, and close associates offer insights into many of the recordings. The **DATA BANK** section on concerts chronicles all tours Prince has undertaken, providing details about the itineraries, set lists, opening acts, band line-ups, and show descriptions. One-off concerts, aftershow performances, and Prince's occasional guest appearances with other artists are also covered.

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TURN IT UP 2.0 is the definitive encyclopaedia to the music of Prince.

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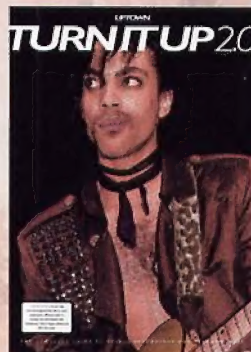
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See page 26 for payment instructions.

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- ✓ **DAYS OF WILD**
- ✓ Two-issue subscription to **UPTOWN** (new subscription or extension of the current one)
- ✓ 10 back issues of your choice

COMMENTS: This is for those who have not yet purchased **DAYS OF WILD**. In addition to **TURN IT UP 2.0** and **DAYS OF WILD**, you get two new **UPTOWN** issues and 10 back issues.

BONUS PACKAGE B – price is the equivalent of a two-year subscription to **UPTOWN**:

- ✓ **TURN IT UP 2.0**
- ✓ Eight-page supplement to **DAYS OF WILD**
- ✓ Seven-issue subscription to **UPTOWN** (new subscription or extension of the current one)
- ✓ 10 back issues of your choice

COMMENTS: This is for those who have **DAYS OF WILD** but want to subscribe to **UPTOWN**. It is the same as package A, but includes an additional five new **UPTOWN** issues (= a one-year subscription) instead of a copy of **DAYS OF WILD**, for a total of seven new **UPTOWN** issues.

BONUS PACKAGE C – price is the equivalent of a three-year subscription to **UPTOWN**:

- ✓ **TURN IT UP 2.0**
- ✓ Eight-page supplement to **DAYS OF WILD**
- ✓ **DAYS OF WILD**
- ✓ Eight-issue subscription to **UPTOWN** (new subscription or extension of the current one)
- ✓ 20 back issues of your choice

COMMENTS: Compared to packages A and B, the "bonus" included is an additional free copy of **UPTOWN** and 10 additional back issues for free, totalling eight new issues and 20 back issues of the magazine.

Check page 26 for a listing of back issues available (several issues are sold out). Please include a listing of some extra "alternative" back issues, which we will send as replacements if anything sells out.

Note: if you order one of the bonus packages, everything you order (except for the subscription issues) will be sent along with **TURN IT UP 2.0**.

DAYS OF WILD is a detailed chronology of Prince's life, chronicling all the important events in his life and career, until January 1st 2000. It takes the format of a year-by-year diary, chronicling record releases, recording sessions, concerts, TV appearances, interviews, etc. The book is fully updated to include all minor and major events until 2000.

With the book comes a CD-ROM, which contains: • The book's appendix • 22 issues of the **UPTOWN** magazine, 1991–1996: #1 to #25 minus the three bootleg issues • 10 more recent articles from **UPTOWN** • 50 memorabilia and collectors' items.

The accompanying Adobe Acrobat reader programme enables the reader to view and print all the pages on the CD-ROM – around 700 pages all in all! Adobe Acrobat Reader 4.0 for Mac (PPC), Win95, Win98, WinNT, and Win2000 and Adobe Acrobat Reader 3.1 for Mac (68k) and Win 3.1.

DAYS OF WILD is A4-sized, 120 pages, with a full-colour cover. It features many previously unseen photographs and unique memorabilia.



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